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SARAH
PAULSON
ALWAYS CHOOSES
DARE

ELECTION 2020
WHY AMERICA'S
FUTURE LIES IN
ATLANTA

RASHIDA JONES
"MY HEART HAS
CRACKED OPEN"

FASHION
GETTING DRESSED
AGAIN

the saddler's spirit



W H A T W E



I N O C T O B E R

Coat, dress, and gloves, Marc Jacobs.

Fashion editor: Paul Cavaco Photograph by Sam Taylor-Johnson

Above: Necklace, Pomellato High Jewelry Collection. See Where to Buy for shopping details.

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¹Consumer testing on 543 women.
²1.7 oz. bottle.





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BRUNELLO CUCINELLI

*From here on, I would like to resume the journey
towards Universal Humanism*







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W E L C O M E T O T H E I S S U E

IN FASHION, fall is traditionally a time of renewal, when designers present their visions for the future in the form of the season's collections. This year, of course, they, like many of us, have been wrestling with how to make sense of the present: a period when a global pandemic, movements for racial justice and equality, a deepening climate crisis, and a pivotal election season have all transformed the way we live, see ourselves, and think about our lives. It's a moment of change that can feel thrust upon us but also a rare one when we have the opportunity to invent a better future—for ourselves, others, and the world. If there is a theme that runs through this issue, it's that the sparks that ignite real change—whether you're a restless actor, a struggling playwright, the mayor of a major American city, or a mother who simply wants to feed her children—always arrive with a sense of urgency. As Atlanta Mayor Keisha Lance Bottoms tells journalist Errin Haines: "The one thing that I'm very much aware of is, we don't have the luxury of time. If anything, that is what we've learned from this moment.... The biggest challenge is prioritizing what can happen now, and then having the patience to continue to move forward on the things that will have to happen later." Real change isn't easy, nor does it materialize overnight. But tomorrow is always a new day. We hope this issue inspires you to make the most of it. ■

Bulgari Barocko
High Jewelry necklace.
800-BULGARI.

RALPH LAUREN



Harper's BAZAAR

OCTOBER 2020

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Prada shoe. prada.com.

DON PENNY/STUDIO D. STYLING: MIAKO KATO

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Before

After*



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Dior bag, \$7,300.
800-929-DIOR.

CHANEL

COCO MADEMOISELLE



DISCOVER EAU DE PARFUM

BLOOMINGDALE'S

CHANEL



CHANEL.COM

Harper's BAZAAR

OCTOBER 2020

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Bottega Veneta bag,
\$4,500. [bottegaveneta.com](https://www.bottegaveneta.com).

Harper's BAZAAR

OCTOBER 2020

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COVER LOOK

On the cover: Sarah Paulson, photographed by Sam Taylor-Johnson, wears a Valentino gown. 212-355-5811.
To get Sarah's look, try Hydro Boost Hydrating Tint (\$16.99), Glow On Highlighter in Moonlight Galaxy (\$8.97), Nourishing Brow Pencil (\$8.99), Healthy Volume Mascara in Black (\$8.99), and MoistureSmooth Color Stick in Fresh Papaya (\$8.49). All, Neutrogena.
See Where to Buy for shopping details. Fashion editor: Paul Cavaco. Hair: Adir Abergel for Virtue; makeup: Adam Breuchaud.

Giorgio Armani bag, \$2,795. armani.com.

RICHARD MAJCHRAZAK/STUDIO D. STYLING: MIAKO KATOH. SEE WHERE TO BUY FOR SHOPPING DETAILS

Pomellato

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The **BUY** *Fashion*



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We the Free boot, \$278. freepeople.com.

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FROM THE EDITORS OF **HARPER'S BAZAAR**



1
*In the
Trenches*

SB
CO
trench coat,
\$2,995



Bottega
Veneta

Miu Miu

JW Anderson

6
*Check
Mate*



SB
STAND STUDIO
coat, \$530

2
Faux Fix

SB
APPARIS
coat, \$345



5
*Minimal
Must*

SB
RODEBJER
coat, \$870



SB
**PROENZA
SCHOUER**
coat, \$695

2
*Puff
Piece*

#TheLIST BEST FALL COATS

Coat check! Forget the notion you only need one coat to carry you through the season—you should have an arsenal of standout styles to fit your mood and look.

*Fringe
Benefits*

4



SB
**DOROTHEE
SCHUMACHER**
coat, \$1,280

The **BUY** *Jewelry*



Showcasing five carats of Sunny Yellow Diamonds set within a sparkling halo of Vanilla Diamonds, this Le Vian ring is a radiant treasure. A standout from the brand's inaugural platinum collection, it also features touches of 18-karat two-tone gold and was crafted entirely from responsibly sourced gems and metals. ■

Le Vian Couture ring. levian.com.

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The BUZZ



NOËLLE'S MUST-HAVE

Harper's BAZAAR Merchandising Editor
Noëlle Tota on her can't-live-without
beauty essential.



TRUE COLORS

"Over the past few months, I have become an at-home beauty expert—and my hair is no exception. For lustrous, dimensional color that lasts for up to eight weeks, my go-to is the L'Oréal Paris Superior Preference hair color and shine system. There are plenty of shades to choose from to ensure you pick the perfect match (Dark Brown Shade 4 for me!) and every treatment provides flawless, long-lasting results."

Find Superior Preference at [amazon.com](https://www.amazon.com).

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Chanel High Jewelry ring. 800-550-0005.

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[#TimeToEndBreastCancer](https://twitter.com/TimeToEndBreastCancer)

MUST-HAVES

CHAPTER

1

NEUTRAL TERRITORY

*Now showing: Fall's most
enduring accessories*

Photographs by Maxime Poiblane

Go for the bold with a sculptural
link necklace. ►

Saint Laurent by Anthony Vaccarello choker, \$1,195. 212-980-2970.

Fashion editor: Miguel Enamorado

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MUST-HAVES

The MONK STRAP SHOE

Stay grounded with a chunky
double-buckle brogue.



Chloé shoe, \$995. 646-350-1770.

The
**WOVEN
BAG**

Up the visual intrigue with a richly
textured carryall. ►

Bottega Veneta bag, \$6,200. shopBAZAAR.com. 

 = BUY ON [SHOPBAZAAR.COM](https://shopBAZAAR.com)

MUST-HAVES

The
PLATFORM SHOE

Stand tall in '70s-inspired heels.



Celine by Hedi Slimane shoes, \$1,150. celine.com.

The
**POINTED
BOOTIE**

Sharpen your look with mono-
chromatic footwear
that cuts a strong silhouette. ■

Burberry pump, \$960. us.burberry.com.

MUST-HAVES

WHAT TO BUY: MODERN VICTORIAN



Jil Sander

Gucci bag,
\$2,600.
gucci.com.



Floral cross-body

Chelsea boots

Balenciaga
boot, \$950.
212-328-1671.



Tom Ford
sunglasses,
\$415.
tomford.com.

Tinted sunglasses



Crocodile top-handle

Fregoli bag.
Valobra Master
Jewelers, Houston;
713-961-4500.



**Mateo New
York** choker,
\$625.
shopBAZAAR
.com. **SB**

Velvet choker



Charlotte Tilbury
K.I.S.S.I.N.G Lipstick in
The Duchess, \$34.
shopBAZAAR.com. **SB**

Rose-pink lipstick



Chanel
bracelet,
\$1,725.
800-550-
0005.

Embellished cuff



KEEP

- Botanical prints
- Ruffled blouses
- Maxi dresses

RECYCLE

- Boilersuits
- Seashell jewelry
- Shield sunglasses

Ankle-wrap sandals



Prada
shoe.
prada
.com.

GRAND BAZAAR

Mayowa Nicholas,
photographed by
Daniel Riera

RIDING HIGH

Hit your stride in equestrian-inspired pieces with polished accents

1. **Brandon Maxwell** jacket, \$2,190. shopBAZAAR.com. **2. Jennifer Fisher** earrings, \$105. jenniferfisherjewelry.com. **3. Celine by Hedi Slimane** bag, \$3,250. celine.com. **4. Brunello Cucinelli** pants, \$1,725. 212-334-1010. **5. Johanna Ortiz** blouse, \$995. shopBAZAAR.com. **6. Michael Kors Collection** cape, \$2,990. michaelkors.com. **7. Prada** bag, \$4,100. 212-664-0010. **8. Chanel** Baume Essentiel in Rosée, \$45. chanel.com. **9. Michael Kors Collection** boot, \$995. **10. Victoria Beckham** dress, \$1,990. victoriabeckham.com. **11. Bernard James** ring, \$1,450. bernardjames.com. **12. Hermès** scarf. hermes.com.

SEE WHERE TO BUY FOR SHOPPING DETAILS

SB = BUY ON SHOPBAZAAR.COM

Shop BAZAAR.com

FROM THE EDITORS OF **HARPER'S BAZAAR**



BOTTEGA VENETA
earrings,
\$690



LHD
dress,
\$495



Laure Heriard
Dubreuil, founder
and creative
director of
The Webster



KHAITE
top,
\$608

CVC STONES
necklace,
\$3,280



RE/DONE
jeans,
\$325

ORMAIE
eau de parfum
in Toi Toi Toi,
\$270



Proenza Schouler

LUXURIOUS ESCAPE

*ShopBAZAAR partner and
The Webster founder Laure Heriard
Dubreuil's fashion expansion.*

Your next trip to California just got extra
luxurious thanks to The Webster's new boutique
located at the Rosewood hotel in Miramar
Beach. Shop a creative curation of the best
in fashion in a gorgeous, retro-inspired space
that you won't want to leave.



ALL STILL LIVES AND RUNWAY IMAGE COURTESY OF THE BRANDS AND DESIGNERS.
HEADSHOT: CAMILO RIOS. STORE IMAGES: COURTESY OF THE WEBSTER.

SB=BUY ON ShopBAZAAR.com

The JEWELS

H I G H A R T

*Dazzle in the season's best
Deco-inspired necklaces*

Photographs by Jeffrey Westbrook



Crystal clear. Cartier [Sur]Naturel High Jewelry transformable necklace. 800-CARTIER. ►
Fashion editor: Miguel Enamorado



Gem show. Winston Kaleidoscope necklace by Harry Winston. 212-399-1000.

THE JEWELS



Eye spy. Tiffany & Co. Schlumberger necklace. [tiffany.com](https://www.tiffany.com). See Where to Buy for shopping details. ■

Shop BAZAAR.com

THE HERO

*A must-have item from
the editors of Harper's BAZAAR*

If you're looking for the warmth of a puffer without the cumbersome bulk, our Hero from buzzy brand Alex Mill is the solution. We love every thoughtfully designed detail and so will you: quilted exterior, soft jersey lining, easy cropped length, versatile olive-green color, functional chest and side pockets (you can never have too many pockets), and 100% recycled filling.



ALEX MILL
jacket,
\$195

PHOTOGRAPHER: KILIAN SON. ASSISTANT: MARDI SUH. STYLING: JESSICA RAWLS. MODEL: KRISTINA ELISE/FENTON MODEL MANAGEMENT. JEANS: SILVRLAKE. TOP: KOTN; TURTLENECK: WOLFORD; EARRINGS AND RINGS: JENNIFER FISHER.

CHAPTER



AGELESS STYLE

Chanel clutch with chain, \$1,450. 800-550-0005.

FABULOUS

AT EVERY AGE

20s



30s

Ulla Johnson turtleneck, \$525. shopBAZAAR .com. **SB**



Give breezy palazzo pants an edge with a leather bomber.

Channel the '80s in pleats and puffy sleeves.

AGELESS STYLE

40s

The Best Fall Denim

50s



A.P.C.
sweater,
\$310



Giada
necklace,
\$1,050



DIOR



Herno
coat,
\$1,210

Laura Mercier
Longwear
Crème Eye
Pencil in
Espresso,
\$25



A.L.C.
jacket,
\$695



Re/Done
jeans,
\$325.
shop
BAZAAR
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Valentino Garavani
earrings,
\$695



Redemption
shirt, \$625



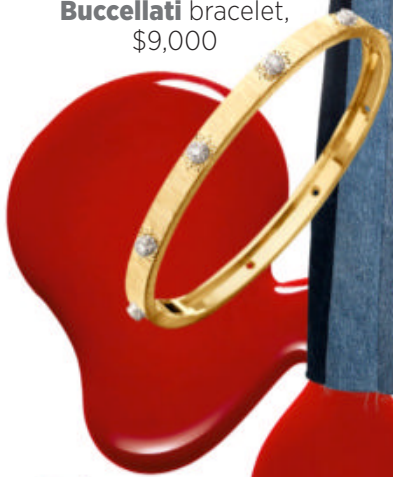
Kintu New York
bag, \$600



Ksenia Schnaider
jeans,
\$525

Master the art of the mix in patchwork flares and an argyle sweater.

Add polish to a wide-legged silhouette with structured tailoring. ➤



Buccellati bracelet,
\$9,000



Another Tomorrow
bow blouse, \$490



Y/PROJECT



Longchamp
bag, \$475



Mia Becar
bootie,
\$875

Pear Nova
Gel Lacquer
in Truth Oar
Dare,
\$18.50



Salvatore Ferragamo
bootie,
\$1,050

FABULOUS AT EVERY AGE

60s

The Best Fall Denim

70+

Telfar jacket, \$1,727

Ambush ring, \$235

Loro Piana bag, \$3,175

Estée Lauder Pure Color Love Cooling Highlighter in Gold Beam, \$24

Max Mara shoe, \$785

Free People cardigan, \$128

Michael Kors COLLECTION

L'Oréal Paris Lash Paradise Washable Mascara, \$10.95

Chanel purse, \$2,750

alexanderwang.t sweatshirt, \$185

AG Jeans jeans, \$225

White/Space Jewelry necklace, \$595

Lafayette 148 New York shirt, \$448

Acne Studios shoe, \$620

Cozy up in distressed jeans and shearling outerwear.

Keep it casual with raw denim and a classic crewneck. ■

RUNWAY: FROM LEFT: DAN & CORINA LECCA; VICTOR VIRGILE/GAMMA-RAPHO VIA GETTY IMAGES; STILL LIFE: 70+ JEANS: RICHARD MAJCHRZAK/STUDIO D. ALL OTHERS: COURTESY. STYLING: ANITA SALERNO



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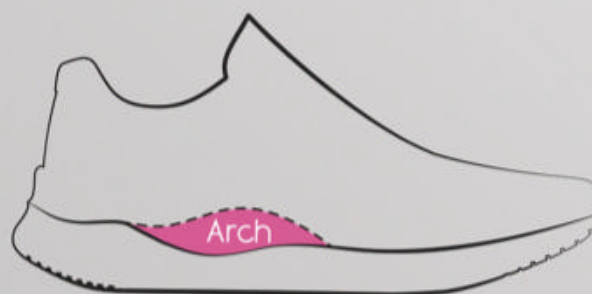
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AGELESS STYLE

AMANDA GORMAN

The poet and spoken word artist wants to inspire young audiences to be socially engaged



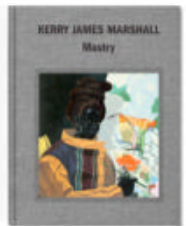
Audre Lorde's *Sister Outsider*, \$26. penguinrandomhouse.com.

I've always deeply admired Maya Angelou. As they say, if you can't see it, it's hard to become it. Seeing Angelou's star in the sky made my faraway dreams seem all the less remote. **I am the descendant of a slave, also named Amanda, who would've**



Prada belt bag, \$995. prada.com.

been severely punished for reading and writing. The fact that I can write and create with joy and audacity is a gift that I try to pay forward. **I have a thick book of Kerry James Marshall's art on my coffee table.**



Kerry James Marshall: *Mastry*, \$65. rizzolibookstore.com.

There's something about his work, and how it places Black life and love at the forefront, that never ceases to amaze.

I'm a Black woman with a powerful pen and a big heart, and I like my look to reflect that pride.

I love loud, regal-looking dresses embroidered with flowers—a nod, I think, to my



Maya Angelou



Afro-flower-child upbringing in Los Angeles. I'm also a fan of Victor Glemaud's super-stylish and comfy knitwear.

When I wear my Nike Air Force 1 Black History Month shoes, with their colorful threads and metallics, I feel like I'm walking forward on my heritage. My Prada Re-Nylon belt bag made from upcycled ocean plastic is great for when I'm on the go and need

a place to keep pens and keys. **Not to name-drop, but I have a bracelet that Malala Yousafzai gave me when**



Mario Badescu Facial Spray With Aloe, Herbs and Rosewater, \$7. ulta.com.

we met that reads, I AM STRONGER THAN FEAR. I love to rub my fingers over it and think of all the fearless girls who inspire me.

***Sister Outsider*, a collection of essays and speeches by the pioneering feminist Audre Lorde, is one of my all-time-favorite books.** It's always great to have an intersectional tome on hand.

I find Billie Eilish's lyricism to be so sharp and striking.

The same goes for Lorde. **There's often nothing that**



Billie Eilish's "everything i wanted," \$1.29. amazon.com.

coconut oil can't fix.

I also adore Mario Badescu rosewater spray to refresh my skin.

I'm on the board of the youth writing network 826 National. We've been providing free online content for

students learning at home.

I'm working on two children's books. The

first, *Change Sings*, out next year from Viking, is a kind of poetic rallying cry for kids who want to make a difference. My hope is that it will be as inspirational for young readers as it is for their families.

A long-term goal is to be elected president of the U.S. in 2036. That's the first election year in which I'll be old enough to run.

I'm already working on campaign slogans, like #comandainchief. Get it? ■

Nike Air Force 1 Low Black History Month sneaker, \$130. nike.com.



Victor Glemaud turtleneck, \$325. intermix.com. Victor Glemaud skirt, \$425. glemaud.com.

Alex and Ani bracelet. Similar styles available at alexandani.com.

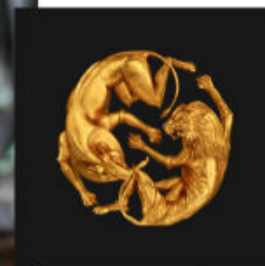
HALIMA ADEN

*The model and activist
puts identity at the center of her work*



Paulo Coelho's *The Alchemist*, \$25.99. harpercollins.com.

Next Level T-shirt, \$20. unicefusa.org/t-shirt.



Beyoncé's *The Lion King: The Gift*, \$12.99. amazon.com.

learned to make homemade scrubs and masks using natural ingredients like aloe, honey, and turmeric.

My favorite musical artist is a toss-up between Beyoncé and Rihanna. Actually, I think I'll go with Kelly Rowland.

My mom asked me to read to her in English shortly after we arrived in the

United States. I didn't want to disappoint her, so I pretended to read the lyrics to "Dilemma," Kelly's duet with Nelly. There was one boom box at Kakuma, the refugee camp in Kenya where I lived until I was seven, and that song played on repeat, so I had memorized the words.

Paulo Coelho's *The Alchemist* is my favorite book of all time. I would encourage everyone to grab a copy. You will thank me. ■

Halima X Modanisa shawl, \$12.99. modanisa.com.



Bottletop Bellani bag, \$320. bottletop.com.

My biggest accomplishment to date is being named a UNICEF ambassador. My own journey as a Black Muslim Somali-American refugee informs my activism. **I've experienced a range of emotions**

surrounding the death of George Floyd in my home state of Minnesota, as well as so many other Black lives taken from us.

I've done a lot of reflecting and goal-setting during this time,

and I know that when things get back to being somewhat normal I'll work 10 times harder.

I'm using my platform to talk about mental health taboos. Some races, religions, and nationalities—several of which I identify with—aren't

comfortable seeking professional help, and that's something I want to address.

My motivation comes from the countless messages I receive.

People around the world connect to some part of my story and tell me it gives them hope.

I would describe my style as "modest edgy." I like to wear

Etro maxi dresses with sneakers and shawls from my Halima X Modanisa line, which I style as head scarves.

One of my favorite

DMs was from a Christian mom saying that she was so grateful to me for making dressing

modestly "look cool" to her teenage daughter.

Bottletop handbags are fashion forward and sustainable. They're made by fair-trade artisans in

Brazil and Nepal from upcycled soda can tabs.

That really resonates with me as a refugee: If you give people the opportunity to work, they will thrive.

I use a lot of Dermalogica, Tatcha, and Shiseido products, but don't tell my mom. She's a

firm believer that if you can't put it in your mouth, you shouldn't put it on your skin. Thanks to her, I've



Dermalogica Special Cleansing Gel, \$39. dermalogica.com.



Kelly Rowland

NEWS

CHAPTER 3

STATE OF THE ART



For its new Artycapucines capsule collection, Louis Vuitton tapped six prominent creatives, including Los Angeles painter Henry Taylor, to add their signatures to its top-handle bags. Known for his vibrant scenes that capture members of his local community, Taylor chose his 2017 portrait of the late artist and curator Noah David, who cofounded the Underground Museum, an alternative art space in Central L.A., for the project. “I’m sure Noah would get a kick out of people carrying the bag, asking themselves, ‘Who’s that on my bag?’” says Taylor. “I could have put Dr. Martin Luther King or Bob Marley on the bag, but I like the idea of putting Noah in the mix and having people inquire about him.”



Louis Vuitton Artycapucines by Henry Taylor bag. 866-VUITTON.

THIS SPREAD: BAG: RICHARD MAJCHRAK/STUDIO D. STYLING: ANITA SALERNO. TAYLOR: JAMIE MCCARTHY/GETTY IMAGES. DAVID: ERIK TANNER/CONTOUR BY GETTY IMAGES. ARTWORK: JULIE MEHRETU. SIX BARDOS: TRANS/M/GRATION. 2018. 31-COLOR, 2-PANEL AQUATINT, 98 x 74 IN. COURTESY GEMINI G.E.L., LLC.



Nia DaCosta

FILM

THRILL SEEKER

Nia DaCosta's first feature, 2019's *Little Woods*, was a female-centric Western that broke the mold. Now the director is following it up with a reimagining of *Candyman*, co-written and co-produced by nouveau horror master Jordan Peele. Out October 16, it's a sequel to the 1992 cult slasher movie, set against the backdrop of racism and gentrification in Chicago.

"Jordan let me do some really weird stuff—I learned how to be fearless," says DaCosta, whose next project will be directing *Captain Marvel 2*, starring Brie Larson. "It's about time women, especially women of color, are being given these opportunities," she adds. "Companies are finally putting their money where their mouth is."

ACCESSORIES FACE TIME



Audemars Piguet's classic Royal Oak watches hit the virtual runway during Paris Fashion Week this month as part of Ralph & Russo's latest collection presentation, marking the beginning of a new creative partnership.

Audemars Piguet watch.
audemarspiguet.com.

ART UNDER CONSTRUCTION

Julie Mehretu's richly layered paintings, often formed through the accretion of colorful lines and brushstrokes over architectural plans and drawings, have explored themes such as race, history, migration, revolution, global capitalism, and technology for more than two decades. Now, the Ethiopian-American artist's first career survey arrives at Atlanta's High Museum of Art on October 23, before traveling to the Whitney Museum of American Art in New York next year. It showcases the evolution of Mehretu's abstract style through a selection of works, including a reunited cycle of monumental ink-and-acrylic

canvases from 2012 called "Mogamma (A Painting in Four Parts)," each of which stands 15 feet tall.



BOOKS

LITERARY INSPIRATION

This month's standout fiction spans a range of emotions and experiences. The fourth book in Pulitzer Prize winner Marilynne Robinson's Gilead series, *Jack* (Farrar, Straus and Giroux), tells the story of a star-crossed interracial couple in segregated postwar St. Louis. Bryan



Washington's *Memorial* (Riverhead Books) examines love, anger, and grief through the lens of a young gay couple whose relationship is tested when one visits his dying father, while Keisha Bush's debut novel, *No Heaven for Good Boys* (Random House), follows two boys as they attempt to escape a corrupt Quranic school in Senegal. ■

ESSAY

TO FREE OURSELVES, WE MUST FEED OURSELVES

Farmer, activist, and author Leah Penniman on the fight for food sovereignty

AS A MOTHER, I know of no greater yearning than the sacred imperative to feed my children. When Emet was a newborn and Neshima was just two, my partner, Jonah, and I moved to the South End of Albany, New York, a neighborhood deemed a “food desert” by the federal government due to the paucity of grocery stores and high poverty rates. I prefer the term “food apartheid,” which indicates that the vast swaths of this nation where people of color disproportionately suffer from hunger, diabetes, and heart disease are the human-created outcomes of systemic racism, not natural phenomena.

We struggled to feed our kids fresh produce, not for lack of effort but because there were no accessible grocery stores, farmers’ markets, or community garden plots in our area, and no public transportation. We applied for assistance under the Special Supplemental Nutrition Program for Women, Infants, and Children (WIC), which provides federal grants for food assistance, but when I attempted to redeem my check at the corner store to purchase milk and eggs, the customer behind me spat on my shoes for holding up the line. The only way we could get greens and tomatoes was to join a costly CSA [community-supported agriculture system] with a pickup location 2.2 miles from our home. Each week we packed up the kids and made the long trek on foot.

There was a cruel irony to the fact that Jonah and I had been laboring as farmworkers since we were teenagers but couldn’t afford those crops for our own table. According to 2015 U.S. Department of Agriculture data, almost 40 million Americans live in food deserts where they cannot access or afford the life-giving foods that make us whole. When our neighbors learned that we were seasoned growers, they asked, “Why not start a farm for us? A farm for the people?”

We took that challenge seriously. In 2006, we waded ourselves to 80 acres of eroded mountainside land in Mohican territory near Grafton, New York. We spent years healing the soil with cover crops and mulch, regenerating the forest, building a solar-powered straw bale home and education center by hand, and assembling a team.

Soul Fire Farm began in 2010 from the collective desire of Black and brown families to feed ourselves. We established



The writer at
Soul Fire Farm

*“Being able
to feed our families
depends on healing
the entire food
system.”*

a vegetable and egg delivery program that allowed members to choose how much to pay, as well as a home garden program that provides lumber, soil, plants, seeds, and mentorship to those interested in cultivating their own food.

While initially our work was focused on self-sustenance, we came to realize that being able to feed our families depends on healing the entire food system. According to a 2017 USDA report, some 95 percent of the agricultural land in this country is farmed by white people and is increasingly being gobbled up by corporations. Farmworkers, more than 83 percent of whom are Latinx, as determined by the 2015 National Agricultural Workers Survey, do not have equal labor protections under the law. And as revealed by a 2019 report from the Center for American Progress, Black farmers have declined to less than 2 percent of operators. We need to heed the calls for indigenous seed sovereignty, climate justice, and the rematriation of land.

The work of Soul Fire Farm matured to address the root causes of food injustice, expanding to include farmer training in Spanish and English, policy advocacy, and the incubation of a regional land trust. The farm now bustles with 2,000-plus aspiring farmers each year.

Food apartheid continues to disproportionately impact BIPOC communities, which have faced higher vulnerability to Covid-19 because of factors like shared housing, lack of access to health care, environmental racism, job layoffs, immigration status, employment in the wage economy without worker protections, and more. The emergency food system is also struggling to keep up with increased demand as food banks and food pantries are taxed by illness, unemployment, and fewer available volunteers.

When the horizon looks bleak, I call to mind my ancestral grandmothers, who hid away their seeds of okra, cowpea, millet, and black rice in their braids before being forced onto transatlantic slave ships. Their deep yearning was to have the means to feed their own children. If they, in those unimaginable circumstances, had the audacious hope to set aside some seeds for me, who am I to give up on my own descendants? How could I not plant these seeds for all of our children? ■

LIBRA

SEPTEMBER 24–OCTOBER 23

Fears about a family or financial arrangement won't be entirely unfounded, but they'll be easier to manage than you might imagine. Listen to those who offer ways of keeping disruptions to a minimum. And a pleasant distraction for you can put things in perspective. LUCKY DAY: The 1st. Someone else's story sets you on a new path.

VIRGO

AUGUST 24–SEPTEMBER 23

Creative, cultural, or romantic ventures will appeal to you, but heed an inner voice telling you that you shouldn't overspend or overindulge. If you misjudge a situation and throw caution to the wind, you'll disappoint those whose opinions matter most to you. LUCKY DAY: The 20th. Suggestions by influential people work out in your favor.

LEO

JULY 24–AUGUST 23

By reminding others of the value of your relationships with them, you may be able to lift their spirits. They won't want to hear pointless platitudes, but they may have lost sight of the fact that there's far more to celebrate than to regret. LUCKY DAY: The 31st. Making the first move leaves rivals in the dust.

CANCER

JUNE 22–JULY 23

Major changes on the domestic front are best made as soon as possible this month. Out of the blue, friends or relatives may dig in their heels over issues in which they previously had little or no interest. And you'll want them onboard for a surprise announcement that's likely to cause a stir. LUCKY DAY: The 15th. Calling a halt to another's bad mood solves a problem.



Van Cleef & Arpels bracelet. 877-VAN-CLEEF.

GEMINI

MAY 22–JUNE 21

It would be a pity if you and a family member or workmate argue over something that's meant to be enjoyed by all. While you'll undoubtedly have different views on the time, effort, and funds that should be spent, choose your battles carefully. LUCKY DAY: The 9th. You have more to give to joint projects than anyone else.

TAURUS

APRIL 21–MAY 21

Information you've found difficult to access may suddenly be at your disposal, but keep from flaunting it in the face of someone with a jealous streak. You're not always aware of how much this person envies you, and it would be unfortunate for an innocent remark to spark a row. LUCKY DAY: The 2nd. Your powers of persuasion triumph.

SCORPIO

OCTOBER 24–NOVEMBER 22

Having decided not to fix a loved one's predicament, you may still get drawn into a dramatic setup without even realizing that it's happening. And although you might be tempted to come up with a remedy, you must resist. Otherwise it could lead to disappointment and embarrassment all around. LUCKY DAY: The 19th. Following a hunch makes you a winner.

SAGITTARIUS

NOVEMBER 23–DECEMBER 21

Don't underestimate the potential of opportunities on the horizon. But you shouldn't assume that everything you could desire is yours for the asking. While go-getters may have you in their sights, they'll expect you to prove that you're ready for action. LUCKY DAY: The 7th. Qualities you have in demanding areas earn you fans.

CAPRICORN

DECEMBER 22–JANUARY 20

Though headway will be made with family quarrels, no one can guarantee that they're resolved for good. And it doesn't mean that you can afford to let a certain person assume more control than is appropriate. Never quite take your eye off the ball. LUCKY DAY: The 28th. Coaxing and cajoling get you what you want.

AQUARIUS

JANUARY 21–FEBRUARY 19

You might think that those showing you how to minimize the risks involved in a journey or an endeavor are playing too safe a game, but they'll know what they're talking about. So rather than go your own way, trust them and see how well this tale ends. LUCKY DAY: The 16th. Once you're the center of attention, you shine.

PISCES

FEBRUARY 20–MARCH 20

Focusing on practical matters will help you achieve a great deal, but avoid gloating about your success with those who haven't done as well as you. In fact, they would probably appreciate the kind of guidance that only you can give on a particular subject, so why not reach out? LUCKY DAY: The 10th. Onlookers inspired by your talents are happy to back you.

ARIES

MARCH 21–APRIL 20

Business- or money-related discussions could become complex, especially from mid-October on. Try not to take each comment made by a partner or colleague as judgmental. The stronger the bond, the better for everyone concerned. LUCKY DAY: The 25th. Awkward topics are settled once and for all.

OCTOBER PREDICTIONS BY PETER WATSON

FOR YOUR DAILY HOROSCOPE, GO TO BAZAAR.COM/HOROSCOPES

Temperature Check

Who said you have to turn up the heat for better styling? Hot tools just got cooler: The T3 Curl ID curling iron and T3 Lucea ID straightener are both built with breakthrough HeatID Technology that delivers personalized heat specific to your strands, so that you can achieve maximum style with minimum damage. How it works: Enter your hair length, texture, and whether it's been dyed or chemically treated, and each tool will automatically adjust its heat output. After just a few passes or swirls, you'll end up with smooth, shiny, and long-lasting style—never fried, always frizz-free and flawless.

From left: T3 Curl ID,
T3 Lucea ID, \$235 each;
t3micro.com

COLOR TREATED

Select if your locks have been dyed; the light should be on if so, off if not.

CHEMICALLY TREATED

Tap if your hair has been chemically treated; the light should be on if so, off if not.

TEMPERATURE PANEL

Indicates your unique heat setting.

HAIR TEXTURE

Select from fine, medium, or coarse.

HAIR LENGTH

Choose from short, medium, or long.

REFRESH MODE

Select to touch up second-day style with less heat.



CHAPTER

BEAUTY

Chantecaille
The Safari Chic
Collection Lip Veil
in Acacia, \$48.
chantecaille.com.

THE INNOVATORS

The beauty industry is undergoing a long-overdue reckoning with race. These Black scientists, doctors, and entrepreneurs are on a mission to ensure that it's more than cosmetic. By Crystal Martin

IN A MOMENT marked by frank cultural conversations about race, identity, and representation, cosmetic companies have responded by revamping their approaches to address audiences that the industry has for too long ignored and underserved. In 2017, Lancôme expanded its Teint Idole Ultra Range to 40 shades, famously followed by Fenty Beauty—and that number has now become a benchmark. But creating makeup in a greater diversity of skin tones is just the tip of the iceberg in an industry-wide transformation that's been more than a decade in the making.

The real story lies in part with Balanda Atis, a Black cosmetic chemist and head of L'Oréal USA's Multicultural Beauty Lab. In 2007, Atis knew that the foundation category for women of color was lacking, so she and her team set out on an international tour of 57 countries to collect data on the tonal composition of skin of color. "We used a device that provides numbers to indicate the exact colors that make up any skin tone," says Atis, who developed expanded ranges for both Lancôme and L'Oréal Paris. From there, a breakthrough: The data showed that many deeper complexions actually have a brilliant ultramarine blue in them. So Atis and her lab started using that pigment in their foundations. As a benefit, they found the color was no longer ashy, a common criticism of darker shades. Instead it was pure and true. Since then Atis's work has fueled innovation across L'Oréal's portfolio



"I like to say there's a new skin tone born every day," says Balanda Atis, head of L'Oréal USA's Multicultural Beauty Lab.

of brands—L'Oréal Paris, IT Cosmetics, Urban Decay, and Giorgio Armani all have wide spectrums, with Lancôme topping out at 50 shades under the Teint Idole line. The work continues to evolve. "I like to say there's a new skin tone born every day," she says. Atis is just one example of someone who has identified a major industry blind spot by thinking about the problems she's always personally encountered as a Black beauty consumer, what Atis refers to as "inherent expertise."

Combined with real science, having a difference in perspective or personal story to tell is transforming how business is done. And the women at the forefront of this movement aren't always celebrities or CEOs—they're scientists, doctors, and indie entrepreneurs who are changing the way we think about beauty.

There is a perception that the big corporations are too monolithic and steeped in bureaucracy to keep up with the times. But their sheer size and scale can be an advantage. Stella Niinoi, executive director of R&D Lip Product Innovation at the Estée Lauder Companies, sees research as essential to staying competitive. When developing product, Niinoi thinks about everything from skin texture to how color is perceived on the lips. She was instrumental in creating the M.A.C Strip Down lip line, a collection of "nudes for all," and has also worked with major players like Tom Ford Beauty and Smashbox. When her team hits the mark, women of color should feel taken care of. "I want them

to know we have Black chemists, we understand where you're coming from, and we got you," says Niinoin.

A number of smaller Black-owned beauty companies have also contributed to changing the industry's agenda. Cynthia Johnson, cosmetic chemist and founder of Cindy J Cosmetics Lab, works primarily with startups and helps them spot trends in their nascent stages.

"I have relationships with suppliers who know what the next big ingredient will be before it goes mainstream," she says. "Instead of chasing trends, I'm helping my clients—Black founders—lead."

Independent BIPOC-owned brands have been behind some of the recent scientific and methodological advances, addressing needs that modern medicine has often overlooked. According to a 2017 review in *JAMA Dermatology*, only about 60 percent of dermatologic clinical trials conducted in the United States from 2010 to 2016 reported on participants' race or ethnicity. And of those who did, 74 percent of study participants were white. "In the medical field, products are not formulated with skin of color in mind," says Olamide Olowe, who along with Claudia Teng founded Topicals, a new skin-care line designed to treat hyperpigmentation and irritation. Both Olowe and Teng experienced chronic skin issues growing up, with Olowe vividly remembering feeling let down by doctors who didn't know how to treat her Black skin.

Topicals' Like Butter moisturizing mask is a thick cream full of anti-inflammatory ingredients (like colloidal oatmeal) created for dry, sensitive, and eczema-prone skin. Faded, a brightening and clearing gel, treats hyperpigmentation without the harsh acids of many competitive formulas.

As a dermatologist, Shari Hicks-Graham, M.D., saw a similar lack of options in hair care: Many people with textured hair also suffer from dry, itchy scalp. However, prescription and even over-the-counter anti-dandruff shampoos often use harsh surfactants, leaving strands brittle. Making matters worse, these products usually need to be applied several times a

THE ENTREPRENEURS



JIHAN THOMPSON
The Swivel Beauty cofounder developed a digital platform to help women of color find stylists in their city.



CLAUDIA TENG & OLAMIDE OLOWE
Teng and Olowe cofounded Topicals, a skin-care line that includes an anti-dark-spot gel designed to work on all skin tones.



DR. SHARI HICKS-GRAHAM
The dermatologist noticed a link between dry scalp and textured hair, and created a new solution: LivSo.

week to be effective. Hicks-Graham felt that this category needed a reality check. "I knew this wasn't a long-term solution for people with textured hair and scalp issues," she explains. From there, Hicks-Graham was inspired to create LivSo, a three-step hair-care system of shampoo, conditioner, and scalp lotion that gently treats dry skin while leaving hair hydrated.

Jihan Thompson didn't want to create hair care per se, but she and her cofounder, Jennifer Lambert, developed a digital platform to deal with hair problems of their own. "One of the first things Black women do when they move to a new city is to find someone who can work with textured hair—many stylists can't," Thompson says.

In 2016, the duo launched Swivel Beauty, which allows users to select from a menu of hair types and desired styles, and then receive a list of salons vetted by Thompson and Lambert. Though they've secured funding, it can be difficult, says Thompson, especially "when you're sitting across the table from investors who do not look like you."

A 2019 study commissioned by American Express found that Black women are starting businesses at a faster rate than any other group: The number of female-owned businesses grew by 21 percent from 2014 to 2019, with those owned by Black women growing by 50 percent. However, many fail to reach their full potential because they don't have access to adequate funding, either through traditional banks or venture capital.

Lauren Napier, founder of Lauren Napier Beauty, is trying to fix that. Together with fellow entrepreneur Whitney Brown, she founded Consider Something Better, an initiative to raise \$5 million in funding for Black women-led businesses. "We're challenging corporations and conglomerates to fight economic and racial inequality," Napier says. While anyone can donate to the fund, Napier is targeting the industries where Black women spend, such as beauty and fashion. "They want our cultural currency, and they want our loyalty," says Napier. "It should be reciprocal." ■

THE FUNDRAISERS



LAUREN NAPIER & WHITNEY BROWN
Napier and Brown launched Consider Something Better, an initiative to help raise funds for Black women-led businesses.

THE SCIENTISTS



BALANDA ATIS
The head of L'Oréal USA's Multicultural Beauty Lab contributed valuable research that helped kick off the shade-range revolution.



CYNTHIA JOHNSON
Working with smaller Black-owned brands, Johnson makes sure her clients have access to innovative new ingredients.



STELLA NIINOI
How does Niinoin measure success at the Estée Lauder Companies? As an executive director in R&D, "I want to make people feel seen."

PUT ON YOUR SPANDEX. Working out at home is back—this time without the '80s neon glow. Now, with gyms and studios closed or at limited capacity, many have rushed to provide virtual programming. Meanwhile, companies that were already established in the at-home market, like Peloton, have gotten a serious boost. (Its first-quarter revenue was up 66 percent year-over-year.) “I wouldn’t call this a trend,” says Robin Arzón, a Peloton instructor and vice president of fitness training. “It’s a new standard.”

A CHANGE IN STRATEGY

“I think the industry has lied to people, and this is a time of reckoning,” says Nike master trainer Joe Holder, who has been seen working out with Naomi Campbell on her IG Live. “You don’t need expensive gyms or fancy clothes. All you need is resolve.” Without Instagrammable spaces and high-end amenities, workouts are being judged by different criteria: motivation and results. Many studios offer a mix of live virtual classes and digital libraries of recorded classes as options for their clients, at any time of day, and at a range of price points. Just starting? Find a class you love first. “Take it slow, make it super easy. What’s most important is to be consistent,” says Fleur Maxwell, who now teaches her Body by Fleur method—a low-impact strengthening and flexibility workout—online.

WELLNESS OVER FITNESS These aren’t the days of a 30-day challenge. We don’t know how long social distancing will be the rule (or preferred, for some), so build a healthy routine whether you want to see change or just stay active. “Think about training for life,” Holder says. That means moving your body most days of the week, and checking for results only after maintaining a consistent regimen. Avoiding injury is crucial to sustaining progress, which requires stretching. Amanda Freeman, a cofounder and CEO of Stretch*d, the hands-on stretching studio in New York, explains, “Stretching for inactivity is just as important as stretching for a workout.” It’s also the ultimate antidote to days hunched over a laptop; back, wrist, and forearm pain are common complaints.



RETURN OF THE HOME WORKOUT

Pandemic restrictions have forced a revolution in the fitness industry: The hottest new gym is no further than your living room. By Sam Neibart

She recommends daily active stretching, in which you move gently through each position instead of holding static poses. Low-intensity movements aren’t a waste of time for your physical or mental health. Not only can it strengthen and lengthen your body, but “yoga is a grounding practice for right now, when the world feels ungrounded,” says Chloe Kernaghan, a cofounder of Sky Ting yoga in New York.

BUILD YOUR COMMUNITY

“Nothing is the same as having someone next to you, motivating you by doing 10 burpees in 10 seconds,” says Coss Marte, founder of Conbody, a prison-style boot camp in New York (inspired by the regimen Marte developed to lose 70 pounds while incarcerated). But he says that this moment has been positive for growth: “We can reach a larger group than the 24 people that fit the room.” Now you might even see

people from around the world pop into the Zoom. Maxwell has also built up her following via the intimacy of at-home classes. “You’re in people’s houses and see their kids and pets come into frame,” she says. “It creates a special bond.” And while Covid has physically separated us, “we’re all searching for connection,” says Arzón. “That plus the endorphins are quite the bonus.”

THE FUTURE OF BOUTIQUE CLASSES Most studios have leaned into the idea of having virtual workouts indefinitely, especially because there’s no need to cap class size. “We want to stay online,” says Kernaghan. “It offers expansion options without the overhead of a brick-and-mortar space.” You’ll likely see your favorites mimicking Peloton and using tech to stoke interconnectedness. “We’re adding features all the time to our platform,” Marte says. “You’ll be able to sync your smart watch, we’ll see your calorie burn and heart rate, and we’ll have a leaderboard,” he notes.

While this has certainly been a difficult financial time for the industry, it’s hard not to be intrigued by the way gym and studio owners—and their clients—have adapted for 2020 and beyond. “It’s all about reaching new audiences,” says Freeman, “because now you don’t have to live close to a studio to be a regular.” ■

Gucci
Bloom
Profumo
di Fiori,
\$130



FLOWER POWER

This isn't the time to let fragrance bottles collect dust on the dresser. Instead it's the moment for a big, luminous scent, such as Gucci's latest, a white floral that shimmers like a luxurious caftan in your wake. We're wearing it around the house and wherever the day takes us.

GARDEN VARIETY

Loewe's home fragrances evoke lush greenery, a welcome antidote to being stuck indoors. Choose from quirky scents like ivy, beetroot, and even marijuana. Each is available in ceramic and tapered candles, rattan diffusers, and soaps.



Loewe
Home
Scents
chandelier
candle
in Juniper
Berry,
\$80



PRECIOUS METALS

Mario Dedivanovic rose from Sephora greeter to celebrity makeup artist (Kim Kardashian West is a client), and his debut line doesn't disappoint. Two to try: highlighting powder inspired by Dedivanovic's love of crystals, and an eye palette that creates a foil effect when used with the Master Metal Manipulator (\$14, sold separately).



NEWS



Ouai
Super
Dry
Shampoo
x Byredo,
\$24

AIR OF COOL Since its launch in 2006, Byredo has been the darling of the fashion world: Everything that founder Ben Gorham touches has a kind of minimalist chic about it, and Byredo's two newest collections are no exception. Its first cosmetic line is a collaboration with avant-garde makeup artist Isamaya Ffrench.

Our favorites: the lipsticks, which look like mini objets d'art and offer smooth, silky color. Gorham has also teamed up with superstar hairstylist Jen Atkin. Her brand, Ouai, has a new dry shampoo infused with Mojave Ghost, Byredo's floral musk scent.



Byredo
Lipstick in
Lascaux and
Subtropical,
\$42 each



A CURRENT AFFAIR

If you've been curious about facial toning devices, consider Foreo's Bear Mini. Using microcurrents to build collagen, tighten, and tone—and featuring a patented Anti-Shock System—it's more comfortable than other models. Much appreciated. ■

THE NEW ACNE SOLUTIONS

Now there's something else Covid-19 has given us: stress-related breakouts. Here's how to treat them. By Katie Intner



Tower 28 SOS Daily Rescue Facial Spray, \$28

Versed Back-Up Plan Acne-Control Body Mist, \$14.99

StriVectin Daily Reveal Exfoliating Pads, \$45 for 60

ON THE GO

Covid-19 anxiety has caused a surge in acne. "The same pathways linked with stress also stimulate oil glands," says Joshua Zeichner, M.D., a New York dermatologist. On top of that, face coverings cause "maskne," pimples caused by friction from a mask rubbing against the skin. The

technical term is acne mechanica, and it's commonly seen in athletes who wear protective face gear. Our fix: Throughout the day, mist with a blemish-fighting spritz; it won't disturb your makeup. On bare skin, a salicylic acid cleansing wipe works wonders.

LASER-FOCUSED

While lasers have become the standard in treating post-acne scars, Michelle Henry, M.D., a New York dermatologist, prescribes sessions for patients in the midst of a breakout. "I love to use a laser on my patients because it helps with their active breakouts by calming inflammation, which prevents scarring and post-acne dark spots, and treating hyperpigmentation," Henry says. Her pick? Aerolase Neo

Elite, an FDA-cleared laser that targets stubborn acne. Cost: \$1,800–\$3,600 for four to six sessions.

Alastin Regenerating Skin Nectar with TriHex Technology, \$195



EltaMD Laser Balm Post-Procedure Healing Ointment, \$26

AFTERCARE

"Keeping acne at bay is all about restoring and strengthening our skin barrier," explains Henry, who credits hydrating ingredients like niacinamide and hyaluronic acid for maintaining a balanced epidermis and fading dark spots brought on by inflammation. Combine these hydrators with vitamin C to combat hyperpigmentation without overdrying and stripping the skin. Just as acne patches diminish active breakouts, dark spot patches enhance wound healing and prevent you from touching your face, says Zeichner.

OVER THE COUNTER

You don't necessarily need to see a dermatologist to get a powerful acne treatment. A cream with a 2.5 percent benzoyl peroxide concentration is a "tolerable yet effective dose" to target inflammation, says Rita Linkner, M.D., a New York dermatologist. And 2 percent salicylic acid dissolves dead skin cells, preventing clogged pores that create breakouts. Peace Out's Acne Serum contains a cocktail of salicylic acid, zinc, and niacinamide, the latter a powerful ingredient that soothes inflamed skin and helps even tone.



Starface Hydro-Stars, \$20 for 32

Peace Out Acne Serum, \$34

Dr. Dennis Gross DRx Blemish Solutions Acne Eliminating Gel, \$40

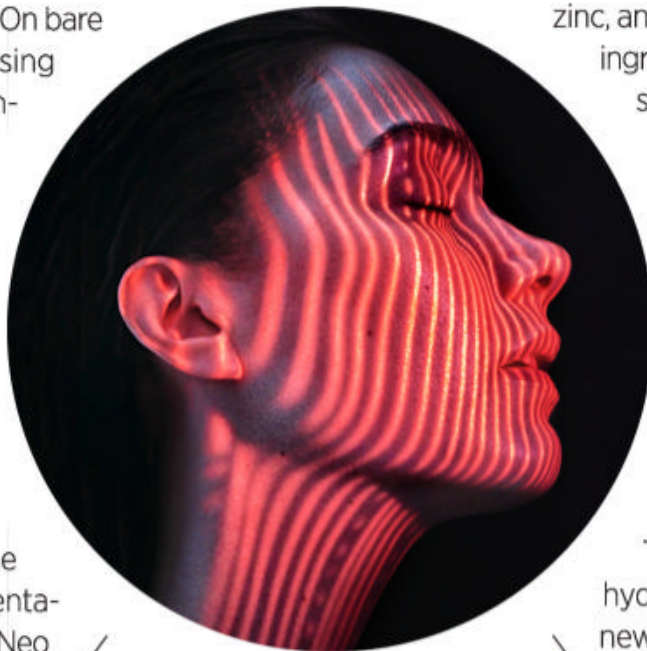
THE BEST NEW Rx

If your over-the-counter cream won't cut it, consider Amzeeq. This first-ever topical formulation of minocycline (a primary oral antibiotic used to treat cystic acne) is great for maskne (since the medicine quickly calms inflammation) and comes in an easy-to-apply foam. The best bit: "It's non-irritating and hydrating," says Zeichner. In other major news, Aklief, the first new retinoid FDA-approved for acne in 20 years, recently hit the market. Aklief is remarkable because it targets breakouts on the face *and* body, and won't dry out your skin.



Clinique iD: Dramatically Different Hydrating Clearing Jelly and Active Cartridge Concentrate for Imperfections, \$39 for both

ZitSticka Hyperfade patches, \$34 for 12



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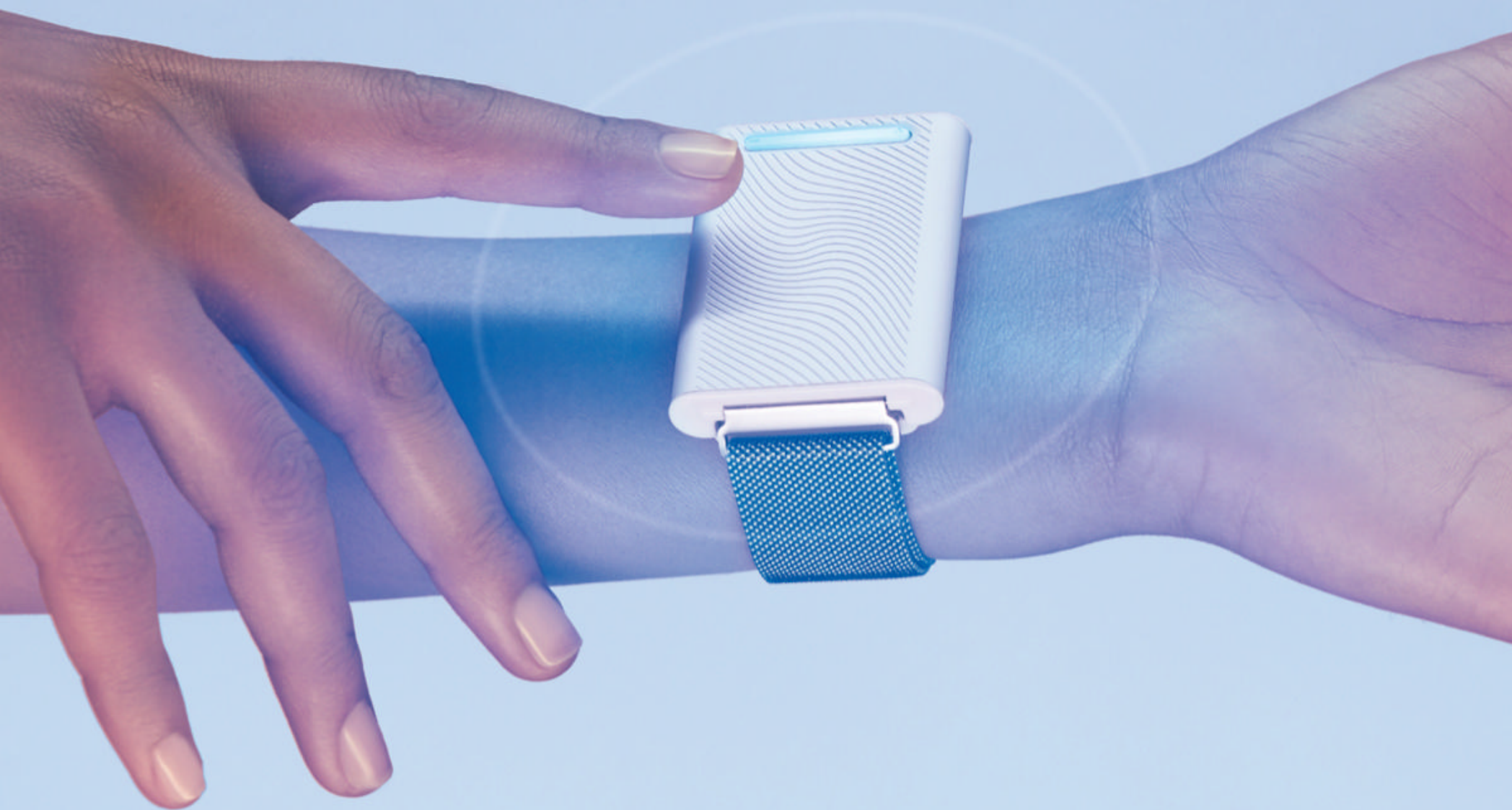
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Easily the most highly anticipated launch of the year, Fenty Skin released a video on Instagram in July two weeks before the product drop. The clip featured Rihanna in a tropical location, skin aglow, luxuriating in the sun alongside models Paloma Elsesser and Halima Aden—as well as rappers A\$AP Rocky and Lil Nas X. “I never

approached skin care from a gender standpoint,” Rihanna said of the casting. “To me, the only thing that makes it different is the color of the packaging.”

The beauty business—like so many others—is in a period of soul-searching on the matter of representation. Men have certainly been sold beauty products for decades, though they were often repackaged under the rubric of “grooming.” But for a brand as big as Fenty Skin to speak to men and women in the same breath? That’s rarely done.

“Beauty, wellness, and self-care have been normalized and championed for women, but not for all genders,” says Lucie Greene, founder of Light Years, a research and forecasting agency. When the industry has spoken to men, says Greene, it’s frequently been through a very specific voice: a hyper-masculine tone that gave men “permission” to take care of themselves, or an outdated 1990s metrosexual approach that now seems comical.

In the past several years, beauty companies have begun addressing a wider spectrum of gender that doesn’t fit neatly into more traditional “for her” and “for him” boxes. The aim?

To sell product, of course. But in an age when antiquated ideas and stereotypes about gender and beauty are being cast aside, what’s good business may also have the power to help shift cultural norms.

Fenty Skin is one of many brands that are staking a claim regarding gender inclusivity. In August, Shiseido named trans model and actor Hunter Schafer (of HBO’s *Euphoria*) a global makeup ambassador. Super

influencer Patrick Starr’s long-awaited One/Size—a genderless beauty line that includes everything from eye shadow to makeup wipes—is another. The line is a love letter to his fans: “I get DMs from [cis] men, trans men, and trans women who tell me they’re living vicariously through me [as an Asian man who wears a full face of makeup]. They don’t have the confidence to go up to a counter,” he says, whether it’s because of their own comfort level or background.

This isn’t beauty’s first foray into a more gender-fluid space. In 1994, Calvin Klein made history with CK One, “a fragrance for a man or a woman.” Photographed by Steven Meisel, the campaign starred models Kate Moss and Jenny Shimizu (who was considered peak androgyny at the time), along with men and women—gay and straight—and it created an entirely new discussion about gender in the beauty industry, especially within luxury fragrance. That same year, M.A.C, whose credo has always been All Ages, All Races, All Genders, debuted its first Viva Glam campaign with RuPaul, followed by k.d. lang three years later.

Bigger players are keeping up with the moment as the dialogue about gender becomes more urgent. Gucci Beauty launched Gucci Mémoire d’Une Odeur last year, a fragrance positioned as genderless. The face of the campaign? Harry Styles. L’Oréal Paris has also quietly featured a man in its True Match advertisements, and in July, M.A.C announced K-pop star Lay Zhang as its new global ambassador. And even blue-chip brands like Chanel and Tom Ford Beauty have

embraced male customers with men’s makeup lines (Tom Ford for Men Concealer is a cult favorite).

“As a culture, we are realizing that gender is no longer a fixed concept,” says Sam Cheow, senior vice president of corporate innovation and product development at the Estée Lauder Companies, which owns brands like M.A.C, Tom Ford Beauty, Le Labo, and Frédéric Malle (the latter two are known for their

BEYOND THE BINARY



As beauty brands head into the future, “for her” and “for him” may be a thing of the past. By Jessica Matlin

wildly popular genderless fragrances). Cheow points to evidence that the needle is moving forward: the growing backlash surrounding gender-reveal parties; a rise in gender-neutral baby names (for example, in 2018, 51 percent of “Charlies” were female); and the arrival of Q, the world’s first genderless voice assistant.

But overwhelmingly it’s been Gen Z compelling corporate leaders to change the way brands approach gender. “Traditional male/female ideology is obsolete to this generation of consumers,” says Cheow, referring to those born after 1996. In fact, in a 2020 Pew Research Center report, 35 percent of Gen Zers know someone who prefers to go by gender-neutral pronouns, compared with 25 percent of millennials, 16 percent of Gen Xers, and 12 percent of baby boomers.

Gen Z doesn’t subscribe to the beauty norms of the generations that came before them, says Cheow, which helps explain Billie Eilish’s rise to style icon. Unlike so many before her, the pop star landed a Calvin Klein campaign without having to show a lick of skin, instead posing in her trademark baggy hoodie.

“Eilish’s aesthetic, including her makeup, isn’t about the male gaze, but coming up with looks that are individual, unexpected, and sometimes intentionally uncomfortable,” Greene says.

Social media plays a critical role, says David Yi of the men’s grooming Web site Very Good Light and author of the upcoming book *Pretty Boys*, which explores the history of men’s beauty through the ages. “Platforms like Instagram elevate people you don’t traditionally see or hear from, often from diverse backgrounds,” Yi says. “They’re demanding change, and corporations are finally listening.”

One of the influencers he admires most is David Lopez, a non-binary hairstylist who has gained major traction on social media this year. “I want to degenderize the beauty space,” says Lopez, a mission “born out of publications and brands never really speaking to me.” Most magazines and Web sites assume their reader is

a woman, and brands tend to package “everything in ways that are clearly marketing toward cisgendered women and feature only cisgendered women in their ads,” he says. Lopez acknowledges that in drugstores there is often just one narrow section in an aisle where men feel comfortable buying a product, and that’s it. If a non-binary or cisgendered male consumer steps out of their “lane” and wants something in the women’s section, whether it’s moisturizer or hair dye, there can

be a sense of shame, either self-inflicted or thrust upon them by others. It’s equal opportunity, he says. On Lopez’s social media tutorials, “I’ll see comments like, ‘I’d divorce my husband if he ever wore a concealer.’”

Lopez challenges companies to be more welcoming in their advertising. He applauds the British skin-care brand Elemis, which, like Fenty, incorporates women and men in its marketing. “And not just a 17-year-old tall, thin, androgynous-looking person who looks like they’re from the Midwest,” says Lopez. “A lot of brands go for younger, white, thinner, cisgendered men who aren’t going to offend anyone.” Lopez credits part of his own success to the fact that “I present as a cis male.” That alone has made cisgendered men feel more at ease with the site’s content, Lopez believes.

We’re just at the beginning of this movement, says Bob Scott, a non-binary New York-based makeup artist who works with Padma Lakshmi and Rachel Brosnahan. Ultimately, for all this talk, we’re still stuck in conventional ways of looking at beauty. “To say your brand is genderless or gender-fluid is a start, but what I’ve seen is that most of these lines exploring

this topic are just flipping the binary,” says Scott. That may mean “putting a cis male in a cat-eye, or making a cis woman look boyish. That isn’t erasing gender. That’s not turning it on its ear.” The space between “masculine” and “feminine” remains largely unexamined. “That’s where the real groundbreaking work begins,” Scott adds. “Remember, makeup is a form of expression just like music or art. It doesn’t have a gender.” ■



Gucci designer Alessandro Michele wears polish regularly. Gucci Beauty Vernis à Ongles in Myra Crimson, \$28.



M.A.C’s foundation has long been a hit with men. M.A.C Studio Fix Fluid SPF 15, \$33, and M.A.C Studio Fix Powder Plus Foundation, \$33.



This sheer illuminator was designed to give every complexion a lit-from-within glow. Becca Cosmetics Ignite Liquified Light Highlighter by Barbie Ferreira in Love, \$38.



Fluide’s imagery includes people of all gender expressions. Fluide Universal Gloss in Roxy, \$15, and Lip Gloss in Oasis, \$12.



New for November, Tood products are about celebrating features, not covering them up. Tood Turn It Off Makeup Remover, \$24, and Brow Color Cream in Asleep/Awake, \$22.



Mega influencer Patrick Starr’s range includes One/Size by Patrick Starr Go Off Juiciest Makeup Remover Wipes, \$15, and Go Off Makeup Dissolving Mist, \$24.

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CHAPTER

Sarah Paulson. Cape and dress, Marc Jacobs.

Fashion editor:
Paul Cavaco

Photograph by
Sam Taylor-Johnson

HAIR: ADIRABERGEL FOR VIRTUE; MAKEUP: ADAM BREUCHAUD; MANICURE: EMI KUDO FOR DIOR VERNIS. SEE WHERE TO BUY FOR SHOPPING DETAILS

SARAH PAULSON ALWAYS CHOOSES DARE

*As an actor, she's known for her fearlessness. But her star turn on the new Netflix series *Ratched* might be her most daring role yet—one she's been preparing for her entire life.*

By Roxane Gay

Photographs by Sam Taylor-Johnson

I hate asking celebrities about their personal lives, but I love celebrity gossip. I will happily read *Bossip* or *Lainey Gossip* or *People*, and idly speculate about celebrities and their romantic entanglements, real estate transactions, mistakes, or triumphs. And yet I don't want to be the person who extracts this information. I don't want to get my hands dirty. It makes me uncomfortable to pry, intrude, encroach. But still I am nosy. It's a real predicament.

Sarah Paulson is first and foremost an actor—and a formidable one at that. Over the course of her career, she has perfected the steely glare, the tight smile, the precisely arched eyebrow. Paulson has certainly found her lane, but when she has stretched her craft, she has done so with aplomb. In *Ocean's 8*, for example, Paulson uses her dry humor to great effect as Tammy, a wife and mother who also happens to be a fence. Or in her new Netflix series, *Ratched*, as the iconic asylum nurse Mildred Ratched from Ken Kesey's novel *One Flew Over the Cuckoo's Nest* and Milos Forman's 1975 film version, a notoriously cruel character who Paulson somehow makes human. It is because of her humor, intelligence, and creative versatility that Paulson's fans are legion, and I count myself among them.

Though she may not identify as such, Paulson is also a celesbian, a self-explanatory Internet portmanteau of affection. She is in a relationship with Holland Taylor, another great actor and celesbian. I love saying the word “celesbian”—it rolls right off the tongue—and I love any and all gossip about celesbians because they are so few and far between. No one should ever be defined by their romantic life, but as a queer woman it is surprisingly wonderful to see relationships that reflect my own.

As I prepared for our interview, my wife gently insisted that I ask Paulson how she feels about being a celesbian. I said I would try, cringing inside, but then it wasn't a problem because Paulson was forthcoming about their relationship from the outset. She and Taylor have been together for almost six years. They both own homes in Los Angeles. They go back and forth between each other's places every few days. Taylor calls everyone a “lovely girl” or “darling,” and is more inclined to respond to Internet trolls. They deal with the same issues any couple does trying to live a shared life. Our conversation was peppered with anecdotes about their relationship. I was delighted, I tell you. DELIGHTED.

Paulson expressed the ambivalence that I suspect a lot of celebrities harbor about being private people in a public world. “To feel that I belong to anyone other than a person I would like to belong to, like Holland or my dog or my best friend or my sister... A bunch of strangers claiming me as their own feels a little confusing,” she told me. “Since I'm not an expert at figuring out how to move around it, I end up giving more than I want to sometimes.”

Paulson and Taylor's relationship is often the source of speculation because of their age difference—Taylor is 77, and Paulson is 45. Or people speculate because they are both famous or because they are two women open about their relationship and that is still something of a novelty no matter how far we think we have come. I asked Paulson why people are so preoccupied with the age gap. An unwillingness to confront mortality seems to be part of it, she concluded, but it also reflects “our own ageist thinking and the idea that to be old is to cease to have any desire.” In general, Paulson said, the attention she and Taylor receive is positive, but when it isn't she does not take to it kindly. “Anybody says anything about any person I love in a ➤





“I END UP GIVING
MORE THAN I WANT
TO SOMETIMES.”

Jacket and collar, Dries Van Noten.



“THERE WAS A WISH FULFILLMENT, MAGICAL THINKING, ‘IF I COULD BE X, I COULD HAVE Y.’”

way that is disrespectful or cruel and I want to cut a bitch.”

When she said those words, I absolutely believed she is capable of cutting a bitch, and I had only one ambition throughout our conversation—to not be a bitch who gets cut. We spoke for a couple of hours in August, the way nearly everything is done these days, at a distance, via Zoom. Paulson was in her L.A. home in what appeared to be her office. She sat with her legs pulled under her, in a flowy white dress, her shoulder-length hair wet and slicked back, her face unadorned by makeup. It is beside the point, but she is arrestingly beautiful—wide eyes, sharp cheekbones, and an even sharper wit. Behind her, black-and-white photos, and an Emmy statue, the golden arms reaching toward the sky—a subtle, elegant flex. Paulson won the award in 2016, for her portrayal of embattled prosecutor Marcia Clark in *The People v. O.J. Simpson*. She had been nominated four times previously, primarily for her work in Ryan Murphy’s anthology program *American Horror Story* but also for her role as former Republican operative (and current MSNBC host) Nicolle Wallace in the 2012 HBO movie *Game Change*.

More recently, Paulson appeared with Bette Midler, Issa Rae, Dan Levy, and Kaitlyn Dever in HBO’s *Coastal Elites*, a film comprising five vignettes that was shot in our new abnormal. Paulson plays a YouTube meditation guru grappling with Covid-19, the political climate, and her family, who ascribe to rather different politics. Paulson shot her scenes in her guest house, working with the director, Jay Roach, via laptop. The writer was in New York. The film crew was on her deck. It wasn’t her favorite way of working. “I’m not interested in acting with me. I like to look at another pair of eyes, not my own.” Paulson also leads the upcoming Hulu horror film *Run*, about the mother of a wheelchair-bound teen, played by Kiera Allen, who begins to realize that something is amiss in her life. As always, Paulson brings technical precision to the role, chilling as a woman determined to keep her daughter at any cost.

But Paulson’s most interesting role to date may well be *Ratched*. Her name was the first on the call sheet, and she serves as an executive producer on the series, which premiered on Netflix in September. (They are already developing a second season.) An origin story set in the 1940s,

Ratched is visually sumptuous—the costumes and scenery, both natural and otherwise, are impeccable. The story is quietly terrifying, but also full of unexpected empathy. We see, over the span of eight episodes, what transforms Mildred Ratched into the cold, immovable woman we’d later encounter, and the character evolves in surprising ways. She does things that seem inexplicable, until they don’t. She demonstrates tenderness in harsh circumstances. “We were going for something, and I’m proud of it,” Paulson said. “It’s an exploration, and it has something to say, and it looks beautiful. It’s dangerous. It’s scary. It’s sexy.”

Paulson was also a force on *Ratched* behind the scenes, an active participant in all the hiring decisions, with equity in the project. “I realized that not only could she be the lead actress, but I wanted her to produce with me,” Murphy said. “It was this great evolution of our partnership.”

And Paulson took that partnership seriously, even breaking a long-standing pledge not to watch her own performances. “I feel a real sense of accomplishment with it,” she said. “I still to this day have not watched *People v. O.J.* Not seen it. That was the beginning of my commitment to not watching myself. But because I’m executive-producing *Ratched* and because it was my first time doing something like this, I watched every frame of it, dailies every single day. And it was a very confronting experience. Dealing with one’s face is really something. It’s really something to just be confronted with your mug.”

At this point I am supposed to say that amid all this acclaim Sarah Paulson is having a moment, but Paulson has been working steadily for more than two decades. She is an avowed perfectionist and control freak. She is ambitious, but mostly about growing as an actor and being able to more easily sit in her work. She is, in her own words, exacting and self-critical, and yearns to get beyond the constant self-assessment. “That kind of freedom,” she said, “it’s happened to me so few times. When it has happened it’s like a drug.”

Looking at the map of her life, Paulson traces the origin of her perfectionism to her upbringing. “I was left alone a lot as a child,” she recalled. She was born in Tampa, Florida, but after her parents split up when she was five, she moved to New York with her mom, who worked as a waitress at Sardi’s while pursuing a career as a writer. As a kid, Paulson often bargained with herself, thinking that achieving perfection in everything she did would manifest the things she wanted most. “There was a wish fulfillment, magical thinking, ‘If I could be X, I could have Y.’” *Continued on page 120*





All clothing, jewelry, and
accessories, Bottoms's own.

T H E A T L A N T A W A Y

The rising national profile of Atlanta Mayor Keisha Lance Bottoms landed her on Joe Biden's VP shortlist. Now, with an election looming, what happens in her city—a battleground flashpoint for the Covid-19 crisis, the fight for racial justice, and voter suppression—could be key to America's future. By Errin Haines

Photographs by Christian Cody

In the waning days of summer, in a year that feels at once lost and consequential, Keisha Lance Bottoms has escaped from Atlanta. Sitting in the sunshine at her undisclosed retreat, surrounded by green trees and grass and casually dressed in a denim shirt, the city's 60th leader is smiling and relaxed, looking younger than both her 50 years and what the past five months of her life as a mayor, mother, coronavirus survivor, and Black woman in America would suggest.

When we spoke in late August, Bottoms was a woman between storms. She had just weathered the pandemic's battering of her hometown, which has included a battle with Georgia's Republican governor, Brian Kemp, over their differing responses to the coronavirus. The state's reopening has meant a fragile and cautious recovery for Georgia's capital city, and Bottoms is bracing for an expected surge this fall that will likely coincide with the November election—adding a new quandary to the pandemic, as voters attempt to navigate the democratic process in the midst of a public health crisis.

The mayor—a mother of four, including three sons—has also faced the national reckoning on race. The issue of systemic racism around policing in communities of color hit home not only on the streets of her city after the fatal shooting in June of an unarmed Black man, Rayshard Brooks, by Atlanta police but also in her kitchen, in the form of her eldest son Lance's righteous anger and having to confront her own fears about her ability to keep him safe. Indeed, the realities of both pandemics arrived at her doorstep: Despite taking precautions, Bottoms; her husband, Derek Bottoms; and one of their children all tested positive for Covid-19 this summer. They have since recovered from the virus, but the scars of racism linger.

On top of it all, Bottoms, an early surrogate of 2020 Democratic presidential nominee Joe Biden, was the only mayor and one of several Black women on the shortlist to be his vice-presidential pick before California Senator Kamala Harris got the nod. Now Bottoms is eyeing her own political future, with a looming mayoral reelection contest ahead next year. But for the moment, she says she's relieved.

"I can say that the veepstakes, that was pretty stressful. The process is as daunting as you've ever heard... every single thing

you've ever done and said is looked into, and you are called upon to recall some stuff that you don't even remember or hadn't thought about, in my case, since high school—literally!" Bottoms said. "I'm obviously disappointed that it wasn't me, but I said repeatedly, I wanted him to choose the person he thought would best help him defeat Donald Trump. But I was surprised at the relief I felt. I didn't know I was carrying it so heavy in my heart and on my shoulders."

Any one of these daunting challenges would've been enough on their own, but to confront them all at once has tried Bottoms's faith and leadership in so many ways. She has admittedly emerged from the crucible of the past several months worn but says she is steeled for the work and fights ahead, propelled by what the Rev. Martin Luther King, Jr., referred to as "the fierce urgency of now."

"The one thing that I'm very much aware of is, we don't have the luxury of time. If anything, that is what we've learned from this moment. There's a tendency for government to move slowly, but we don't have the luxury of moving slowly on anything," Bottoms said. "The biggest challenge is prioritizing what can happen now, and then having the patience to continue to move forward on the things that will have to happen later."

Back in early March, Bottoms was enjoying spring break with her children when the pandemic descended upon Atlanta. Bottoms was already seeing it in her Southwest Atlanta community among friends and friends of friends. At one point she said she remembered personally knowing as many as 20 people who were either sick or had lost a loved one, and watching the news, thinking that the numbers couldn't be right. "I came to realize a couple of things," she said. "One, African-Americans were getting hit hard and fast, immediately. The other thing was, our numbers in Georgia very likely weren't accurate. I'm not a mathematician, but if I know 20 people and I'm looking at this number, and they're saying 1,000 people have tested positive in the state, it's just no way in the world I could know this many people who are impacted by Covid-19."

By mid-March, City Hall was closed, and businesses in Atlanta were shuttering. Other cities across the state began ►

Mayor Keisha Lance Bottoms in front of a portrait of Dr. Martin Luther King, Jr., at the National Center for Civil and Human Rights in Atlanta

to follow Atlanta's lead, and many large jobs centers also decided to close. Bottoms was coordinating with Governor Kemp's office, but he was reluctant to order a statewide shut-down, and was among the last of the state leaders to do so. The mayor said she told her team, "Just assume you're going to go it alone."

What Bottoms wasn't prepared for was a direct confrontation with Kemp, who sued her personally, as well as the Atlanta City Council, in July, for enacting a mask mandate for the city, despite the fact that Bottoms wasn't the only mayor in the state to order one. The optics along racial and gender lines were not lost on Bottoms, leader of a city thought of by many as the heart of Black America. (Kemp has since withdrawn the lawsuit.) Asked whether her being a Black woman made her a target of the governor, with whom she previously said she had a good working relationship, Bottoms offered: "It's very difficult not to feel as if that was a factor."

"When I did it, literally all hell broke loose, in terms of the governor's response," Bottoms said of the mask mandate. "I truly believe I'll have a higher being to answer to on my response on Covid-19 and whatever bumps and bruises come along with standing up for what I know to be the right thing. I'm going to do it every day of the week."

Navigating the unrest around racial disparities in policing has posed an equally daunting task for Bottoms. The killing of 46-year-old George Floyd, who died on May 25 after a Minneapolis police officer knelt on his neck for more than eight minutes, launched protests in cities across the country urging an end to the unrelenting killing of unarmed Black people in America. Atlanta, nicknamed "The City Too Busy to Hate" in the 1950s by progressive mayor William B. Hartsfield, and regarded today as a bastion of Black business and political success, was not immune to the fight—which laid bare the reality that the city is also among the most segregated and unequal in the country.

On May 29, protests in Atlanta turned from peaceful to hostile, as an angry young crowd descended on the city's



*"I truly believe
I'll have a higher
being to answer to
on my response on
Covid-19."*

iconic CNN Center and began destroying its facade. Police cars burned and tensions with law enforcement were heightened. It was a scene that seemed particularly surreal in Atlanta, where racial harmony has become a calling card.

Later that night, Bottoms called an emergency press conference, convening Atlanta's old and new guard, including the daughter of Martin Luther King, Jr., Dr. Bernice A. King, and entertainers like Clifford "T.I." Harris and Michael "Killer Mike" Render. With tears in her eyes, her voice shaking, Bottoms took the podium. "If you love this city—this city that has had a legacy of Black mayors and Black police chiefs and people who care about this city, where more than 50 percent of the business owners in metro Atlanta are minority business owners—if you care about this city, then go home," Bottoms said.

The mayor had also been pleading with her 18-year-old son, Lance, who had been watching the unrest unfold and has come of age in the era of Black Lives Matter, his life bookended by the tragic killings of Trayvon Martin and Breonna Taylor. Mother and son have talked often about the racial reckoning, Bottoms said, and on the night Atlanta

erupted, he was among those in her city she was trying to keep safe. "I didn't have to catch up and wrap my mind around the sentiment," Bottoms said. "My son has said to me, 'You have no idea how hard it is to be a Black boy in America.' I've seen that hurt and pain, and I've had to have these conflicting conversations with him about being assertive and being confident and standing your ground. Except under these circumstances [in encounters with police], fade away, don't bring attention to yourself, be compliant. A lot of the anger and sentiment that you see on the street, I'd get it in my kitchen, from him. When things started bubbling up, he wanted to go downtown, but I was looking at it on television and I knew it didn't look like anything I'd ever seen in Atlanta. I could just feel that it was turning. I absolutely was worried for him. At the end of the day, when he walks out the door, he doesn't have on a sign that says, 'I'm the mayor's son.' He walks out the door as my Black man-child in America, with all of

Above, from top: Bottoms with former Vice President and Democratic presidential candidate Joe Biden in Atlanta, 2019; at a Black Lives Matter protest, Atlanta, June 2020; celebrating with Georgia Congressman John Lewis at the unveiling of the John Lewis Freedom Parkway, Atlanta, 2018. Right: With son Langston. Special thanks to the National Center for Civil and Human Rights.

the risk and vulnerabilities that come along with that.”

Two weeks later, 27-year-old Rayshard Brooks was shot and killed by Atlanta police after he was found asleep in his car in the drive-through line of a Wendy’s restaurant, ripping open racial wounds anew. Bottoms said that much of the summer had been an exercise in soul-searching, of asking how and whether the city was complacent—or complicit—in perpetuating systemic inequality around policing. “There is a reckoning that’s happening in our cities, and we’re seeing it play out in our streets. And it’s important that we have leadership across this country that’s able to speak to this moment in time,” Bottoms said. “These are some very difficult questions we’ve had to ask ourselves. And unfortunately for us in Atlanta, it’s been on the other side of a tragedy. But I believe, in true Atlanta fashion, that the work we are doing in Atlanta and the way we are doing it will and can be a model for other cities to follow.”

“The Atlanta Way”—the unspoken code in the city that is the foundation of its progress and prestige—has been tested this year in the dual pandemics but also politically. During the course of the coronavirus crisis, Atlanta lost three civil rights icons: the Rev. Joseph Lowery, the Rev. C.T. Vivian, and Congressman John Lewis. All had been crucial for decades to the city’s Black political machine, which has produced an unbroken line of Black mayors that has stretched for nearly half a century. Their losses came amid threats of voter suppression headed into the November election that were previewed in Georgia’s primary in June, which saw hours-long lines at precincts across Atlanta, many of them in Black neighborhoods.

Bottoms said that her focus is now on voter turnout in numbers that will result in a win as a mandate, not on the margins. But she acknowledges concern that the



*“A lot of the
anger and sentiment
that you see on the
street, I’d get it in my
kitchen.”*

blueprint for that, and it’s up to us to pick up the baton and keep running the race.”

With the vice-presidential process now behind her, Bottoms is focused on her race for reelection in 2021, which she said had been her plan, despite the detour into national politics. The Atlanta Way will be tested again next year. She won her 2017

election in a runoff against a white woman, former Atlanta City Council member Mary Norwood, by only 821 votes—a margin that Bottoms said is reflective of the city’s demographic shift, which has ushered in a change in attitude and perspective.

“I truly believe that it is the most appropriate time to have an African-American woman lead Atlanta, but I certainly can’t rest on that,” said Bottoms, who adds that she believes the Atlanta Way is still alive and well.

“It’s the reason I’m mayor,” she said. “I don’t know of any other city that has it the way we have in Atlanta. If we don’t remind people that this is more than shine in Atlanta, that there is a responsibility to uphold who we are and this legacy as a city... Atlanta will be known for lemon pepper wings and great strip clubs if we’re not careful. There’s a requirement of substance in this city, and it’s incumbent upon all of us to stress that—not just to our CEOs, but to anybody who wants to call this place home.” ■

pandemic and attempts to depress the vote could jeopardize Democrats’ hope for victory.

“People are out of work, people are sick, their loved ones are dying. They don’t think voting matters to them, so why even bother?” Bottoms said, adding that men like Lowery, Vivian, and Lewis were among “the cornerstones of our village.”

“They did the work and they left it all for us to follow,” she continued. “It’s easy and simple to be angry and destructive, but it takes some thought and discipline to organize and to mobilize, and to articulate what your grievances are. They left with us the

TAILOR

Layer the season's structured blazers and crisp shirting with soft, comfy knits in every shade

MADE

Photographs by Sharif Hamza

Jacket, sweater, shirt, pants, sunglasses, and bag, Gucci. FASHION EDITOR: Elissa Santisi





THIS PAGE: Shirt, Telfar.
Jeans, Marc Jacobs.
Belt, Saint Laurent by
Anthony Vaccarello.
BEAUTY BAZAAR
Blend Maybelline New
York Color Strike
Cream-to-Powder Eye
Shadow Pen in Crave on
your top and bottom lash
lines for an easy smoky
look (\$6.99). OPPOSITE
PAGE: Knitwear and shirt,
Versace. Pants, Tod's.
Earrings, Ana Khouri.
Shoes, Saint Laurent by
Anthony Vaccarello.





THIS PAGE: Jacket, sweater, pants, and shoes, Hermès. Hoops, Khiry. OPPOSITE PAGE: Cardigan, vest, and T-shirt, Louis Vuitton.



THIS PAGE: Top and pants, Max Mara. Hoops, Khiry. Bracelet, Sophie Buhai. OPPOSITE PAGE: Shirt and skirt, Etro. Earrings, Mahnaz Collection Vintage Angela Cummings for Tiffany & Co., circa 1970. Bag, Saint Laurent by Anthony Vaccarello.







THIS PAGE: Top, Max
Mara. Hoops, Khiry.
OPPOSITE PAGE: Blazer
and pants, Salvatore
Ferragamo. Shirt, Etro.







THIS PAGE: Coat and dress, Miu Miu. OPPOSITE PAGE: Trench, turtleneck, leggings, earrings, and sandals, Balenciaga. See Where to Buy for shopping details. Model: Eniola Abioro; hair: Lucas Wilson for Bumble and Bumble; makeup: Francelle Daly for Love+Craft+Beauty; production: Tracy Whiting; prop styling: Colin Lytton.

RASHIDA JONES FEELS IT ALL

The actor-writer-producer on making a movie with Sofia Coppola, the joys and revelations of motherhood, and finding meaning in the uncertainty of this moment: “My heart has cracked open in so many ways that I just never expected.”

By Molly Creeden

Photographs by Sofia Coppola

IT MAY COME as no surprise that Rashida Jones, whose choices over her two-decade-plus career have earned her a reputation as a cerebral presence in Hollywood, has not been coping with the pandemic by watching *Selling Sunset* or doing the TikTok wine challenge. “I’m trying to pick up some life skills along the way, like patience, gratitude, and meditation, and use this time to cook and be a little bit better of a human being,” says the 44-year-old actor, writer, and producer, who appears on our Zoom call in tortoiseshell blue-light glasses and gold hoop earrings as she recounts how she’s spent the past few months. She’s taken a music theory class online. She’s been reading the philosopher Hannah Arendt and listening to the true-crime podcast *To Live and Die in LA*, dancing to prerecorded classes (“It feels a little silly to dance alone with no mirror and no guidance, but I still do it”), and following elections up and down the ballot that would “give actual political power to Black women.” Jones has also been watching Michaela Coel’s HBO series, *I May Destroy You*. “One of the most incredible things I’ve ever seen. It’s so good and complex, and feels like life, in the way that you’re not immune to laughing, or crying, or feeling deeply disturbed.”

Isn’t that the spectrum on which we all exist right now? It has made some days challenging, Jones admits; she is regularly struck by fear, and aching with love. “These past couple of years have been so formative and emotionally shocking in every way, because I lost my mom and ➤

Top, pants, and shoes, Prada. Earrings, Jennifer Fisher. Ring, Dior.



*“Women of a certain
generation have been sold
a little bit of a lie that they
can have it all, and
I bought into that.”*

I became a mom within eight months,” she says. In August 2018, Jones welcomed a son, Isaiah, with her partner, Vampire Weekend singer and guitarist Ezra Koenig. The following May, her mother, actress Peggy Lipton, succumbed to cancer. “I thought I would reach some sort of stasis in my mid-40s and just kind of ride it out. But my heart has cracked open in so many ways that I just never expected. There’s so much more emotion and color to life, and my perspective is completely different. My heart’s just big, big, big, and it’s a hard time for that to happen, because there are so many people who need empathy and help in the world. I’ve had to find ways to reel it in, because watching people suffer is so hard. And we’re constantly clocking it because we’re at home. I have to practice being of service in a way that feels meaningful, where I won’t just feel like my heart’s being broken every day.”

Jones has never had a one-track career, balancing comedic roles on network shows such as *Parks and Recreation* and *Angie Tribeca* with more varied behind-the-scenes work like writing an episode of *Black Mirror*, executive-producing the TNT series *Claws*, and working on the screenplay for *Toy Story 4* (the last of which she walked away from over concerns about representation at Pixar). She has also taken on more personal projects like *Hot Girls Wanted*, a 2015 Emmy-nominated Netflix documentary about porn that she coproduced.

Jones ultimately believes that her strongest suit professionally is her decision-making. “I think if I’ve done one thing in my life, it’s that I choose well,” she offers. “That I’m smart to be around people who are better than me.”

It was that instinct that led her to her latest movie, the Sofia Coppola film *On the Rocks*, which costars Bill Murray and premieres on Apple TV+ in October. Jones was in the throes of new motherhood and mourning when she started the project, in which she and Murray play a father and daughter who embark on a New York caper to root out whether her husband, portrayed

by a magnetic Marlon Wayans, is cheating on her. Jones’s character, an uninspired writer and exhausted mother, is vulnerable to the paranoias and the dated wisdom of her playboy father.

Coppola says the themes of parenthood and identity that the film explores were inspired in part by her own experience of trying to reacclimate herself with the rhythm of working after having her children. “I was thinking about the men of my father’s generation and the women of my generation, and the clash of how we were raised. And looking at the moment when I started to think about



Sweater, Gabriela Hearst. shopBAZAAR.com.



having young kids and trying to get back to work, and the identity crisis you go through in that transition.” Jones related. “Women of a certain generation have been sold a little bit of a lie that they can have it all, and I bought into that,” she says. “There’s a malaise and a difficulty understanding who she is in her own life,” she explains of her character. “What is she here for, who does she live for, what does she wake up for? And where does her self-esteem come from? I think a lot of women struggle with that.”

Jones and Coppola met in the early 2000s, when the director was workshoping her 2003 film, *Lost in Translation*,

with an acting class, with Jones reading what would become Scarlett Johansson’s role. When Coppola directed Jones and Murray in *A Very Murray Christmas* in 2015, she noticed their chemistry. “For *On the Rocks*, Rashida has to be the straight man, which is harder,” Coppola says. “We know her from broader comedic roles, and she has a thoughtful, deep side that we haven’t really seen in films. And it was a big help to me that she understood that dynamic of having a bigger-than-life father.”

The outsize legacies of Jones’s and Coppola’s fathers—legendary producer Quincy Jones and director Francis ➤

"It took me a long time to separate my identity from my parents. It didn't really happen to me until my 30s."

Ford Coppola, respectively—is something they have in common. “My dad is a lover of life and music and people and women,” says Jones, who co-wrote and -directed a 2018 documentary about her father, *Quincy*. “And he was born in 1933,” she adds bluntly. “I try not to do too much correcting because he’s so sweet and he loves life and ladies, so, yes, there is that side of him. But I also feel protective of him because I know his heart and his intention. At a time when intention and context seem to be taking the backseat, I think it’s an interesting thing to explore in the movie. What do you do with this entire generation that’s never going to come around to understanding identity politics in the way that people are understanding them now?”

On the Rocks also pulls apart the facets of being a parent, a daughter, and a wife—a maze of obligations that crystallized for Jones when she started her own family. “It took me a long time to separate my identity from my parents. It didn’t really happen to me until my 30s, because I love them so much, they’re so cool, and I didn’t want to be separate from them. But there’s a natural order where you absolutely have to do that to be a person in the world—and really to be a parent. It’s biological: I have to protect this thing that I created,” she continues. “As protective as I feel about my parents, I have to let go of that for them so I can have it for myself.”

There is an intellectual distance Jones seems capable of putting between herself and the public perception that feels both sane and superhuman. “She understands her place in the entertainment tableau more than most people understand their place in life,” says Kenya Barris, creator and star of the Netflix series *#blackAF*, which is based on his own life and costars Jones as his wife. “My joke to her is that she’s the *Thriller* heiress. Her dad’s arguably the best producer in history; her mom was a star. And she grew up on the biggest stage possible. So there’s a notion of her being a person who saw the outside world, decided to go to Harvard, then came back to Hollywood. She’s been very intentional about the things that she’s done.”

Barris was struck by Jones’s “Zen, monk-like” perspective around the heated Twitter discourse that ensued when *#blackAF* premiered in April and people questioned the casting of a light-skinned Black woman for the role (Barris’s real-life wife is biracial). “Luckily, I’m in my 40s and I’ve lived in this body my whole life, and I’m fully aware that what I look like doesn’t always translate for people who don’t know me,” Jones says. “And I’m lucky that I’m at a point in my life where that doesn’t feel like my problem anymore. There’s nothing I can do—this is my stupid, fine, straight hair that I don’t even like,” she says, pulling on a strand of it and laughing. “I have five sisters, and I’m the only one with this hair, so I’ve always had shame and weirdness about that.”

Jones also saw the conversation through a philosophical lens. “I thought it was interesting because we did want to start the conversation about who’s entitled to Blackness,” she says. “I wouldn’t say I feel entitled to it, but I’m Black. My father is Black. I’ve never had issues with my own Blackness. But I’m also aware of the fact that representation favors European features, and there isn’t representation on the spectrum of being Black; I’m sensitive to it, and I don’t agree with it. I would never want anyone to feel bad about their Blackness because of the way I look.” Ironically, for all the noise, it’s perhaps the role that has felt most authentic to Jones. “I’d like to be the full expression of myself, and in some weird way, this show, this character, is a version that I’ve never gotten to play before.”

If I have more questions for her, whom should I get in touch with? I ask. “Oh, I’ll probably just be here on Zoom whenever you want to talk to me,” Jones deadpans. It’s sort of true. Now she’s writing, producing, and even lending her voice to the animated series *Duncanville* from home, the diversity of her skill set blessing high-speed Internet everywhere. She doesn’t think in terms of these outputs lately, however, but of Isaiah’s growth. “He doesn’t know from a pandemic, you know? It’s wild because he’s the one marker of time,” she says, smiling. “He’ll not know a word—and then he’ll know it a day later, and you’re like, ‘Oh, right! Things are changing.’ There’s so much more that I really get now—about my mom, about the world.” ■

Cecilie Bahnsen dress, Jones’s own. Hair: Marilee Albin at the Serrano Salon, L.A., for Davines, and Jamie Greenberg; makeup: Jamie Greenberg for Dior Beauty.

SB = BUY ON SHOPBAZAAR.COM



SUPER NATURAL

*Natural hairstyles can be a
celebration of self-expression. But
for too long, they've also
been a source of discrimination.*

A new law may change that.

By Ashley Weatherford

Photographs by Sharif Hamza

ONE OF THE MOST fraught decisions a Black woman must make before her first day at a new job is what to do with her hair. Should it be blown straight, worn natural, or braided? It should look “nice,” certainly, but in whose eyes?

These thoughts, superficial though they may seem, are calculating the consequences of making the wrong move. Hair is just hair, but for some Black women in the workplace or even Black children at school hair is also a reason that they might be fired or expelled.

It's not uncommon for workplaces and schools to maintain dress and appearance guidelines. However, unlike clothing, which can be swapped out, hair is a living part of you, and it looks different from person to person. From there, styles—braids, locs, Afros, twists, Bantu knots, and cornrows—are often antithetical to institutional and arbitrary grooming rules. In fact, sometimes these styles prevent admission altogether. A 2020 Duke University study found that Black women with natural hairstyles were perceived to be less professional and less competent, and were less likely to be recommended for job interviews than their white counterparts. Even among Black women, those with natural hairstyles were rated as less professional than Black applicants with straightened hair.

And in schools, where there should be no expectation of so-called professionalism, children have been penalized for wearing natural hairstyles too. Before the pandemic upended a Texas school's plans for its senior prom and graduation, De'Andre Arnold was told he couldn't attend

because his locs were too long. And if you think that kind of retaliation is rare, consider the video that went viral in December 2018, in which a 16-year-old wrestler in New Jersey was pressured by a referee to undergo a

haircut prior to a match in order to be able to participate.

These policies sound discriminatory, but are they legal? In many states, yes. That's why in July 2019 California Governor Gavin Newsom signed into law the CROWN Act, an acronym for Creating a Respectful and Open World for Natural Hair. (California was the first state to ban this kind of pervasive racism.) Implemented earlier this year, the measure prohibits schools and workplaces from discriminating against people based on their natural hairstyles. “Hair remains a rampant source of racial discrimination with serious economic and health consequences, especially for Black individuals,” the act reads. “Continuing to enforce a Eurocentric image of professionalism through purportedly race-neutral grooming policies that disparately impact Black individuals and exclude them from some workplaces is in direct opposition to equity and opportunity for all.”

“I wore braids in high school in the '80s without backlash,” says California State Senator Holly J. Mitchell, who authored the CROWN legislation. “I cannot imagine how the trajectory of my life would have changed if my choice to wear my hair natural had not been allowed,” she says. “I reviewed countless court cases lost by Black men and women who were either fired, not hired, or failed to receive promotions due to their natural hair.” ➤

T-shirt dress, Pyer Moss. BEAUTY BAZAAR Dove Amplified Textures Hydrating Cleanse Shampoo and Super Slip Detangling Conditioner nourish hair for maximum bounce (\$6.99 each).

FASHION EDITOR: Anatolli Smith





*“When you have to hide a part
of yourself or adjust it to feel
like you fit in, you don’t feel
like you can be your entire self,”
says Matthew A. Cherry,
writer-director of Hair Love.*

in New York in 2018. Around this time, Laetitia Ky began sharing her natural hairstyles on Instagram, where she fashions her locs in surrealist scenarios: In one photo, the ends of her locs take the form of hands and strum a guitar, while in another they spell out “BLM.”

Think of Issa Rae with her braids, cornrows, and brushed-out curls in *Insecure*, or Michael B. Jordan separating Tessa Thompson’s twists in *Creed*. This month, Hulu premieres the satirical horror film *Bad Hair*, in which a haunted weave goes on a killing spree after a Black woman installs it to get ahead at work.

There’s still more to be done. Since California, CROWN legislation has been adopted in an additional six states, including New York, and

Of course, not every injustice becomes a statistic. The CROWN Act isn’t an end-all solution to the subtler forms of discrimination people face when it comes to hair, which are not always as public and can manifest in different ways across a range of fields, from retail to banking to the service and hospitality industries. These kinds of prejudice are so widespread that a 2019 survey commissioned by Dove found that a Black woman is 80 percent more likely to change her natural hair to meet social norms or expectations at work than a white woman.

As any patron of a Black salon or barbershop knows, Black hair has always been a source of pride. “More and more requests are coming in for natural styles,” says hairstylist Nai’vasha, who created the looks on these pages. “I think the shift began about five years ago, when more of Hollywood started to embrace their natural beauty.” In 2016, interdisciplinary artist Shani Crowe introduced New Yorkers to “Braids,” an exhibition of black-and-white photos of her gravity-defying marvels at the Museum of Contemporary African Diasporan Arts. In one work, *Finger-wave Saint*, the braids are constructed into a spoked halo. Solange would later wear a version of this style during a *Saturday Night Live* performance, and again at the Met Gala

seven other states are considering their own anti-racist hair discrimination bills. Conversely, 17 states have voted against CROWN legislation. Senator Mitchell says that “while there are approximately 700 Black state legislators nationwide, we constitute a fraction of the tens of thousands of state policymakers. As a result, it is imperative that if we are going to see more states than the seven that have currently passed the CROWN Act, we will need our allies to step up and acknowledge that hair discrimination is discrimination and has no place in the workplace or schools.”

While legislation lags, culture marches forward. This past February, *Hair Love*, a seven-minute film that follows the trials and tribulations of a young Black girl styling her hair with the help of her father, won the Oscar for Best Animated Short. “On the surface it may feel like a frivolous thing,” says writer-director Matthew A. Cherry, “but Black hair is Black people. When you have to hide a part of yourself or adjust it to feel like you fit in, you don’t feel like you can be your entire self.” In his acceptance speech, Cherry advocated for the CROWN Act, and gave a shout-out to his guest for the night, De’Andre Arnold, who, this August, scored a win of his own: A judge ruled that his school district’s hair policy was discriminatory. ■

Above: Jacket, top, and pants, Wales Bonner. Ring, Johnny Nelson. Right: Dress, Grégory Assad. Earrings, L’Enchanteur. BEAUTY BAZAAR Smooth every hair in place and add shine with Hicks Edges Pomade (\$14.99). See Where to Buy for shopping details. Model: Azu Nwogu; hair: Nai’vasha for Oribe; makeup: Raisa Flowers for Pat McGrath Labs; manicure: Honey for Smith & Cult; production: Emilie Esther Pitts for Anne du Boucheron Inc.; prop styling: Colin Lytton.



RADHA BLANK'S LOCKDOWN BREAKOUT

The playwright-auteur's debut film, The 40-Year-Old Version, is a meditation on art, age, pain, and possibility. By Candice Frederick

It's the middle of August, and Radha Blank is down to the wire on post-production of her first feature film, *The Forty-Year-Old Version*. She has been scrambling to complete the movie over the past six months with her team on lockdown, her editing crew siloed on opposite coasts, the likelihood of any sort of traditional theatrical experience derailed for the foreseeable future by the pandemic. "It's tough because I have to do tweaks and sound mixes remotely," Blank tells me from an editing suite in downtown Manhattan. "My music supervisor is in another state. We're all here wearing masks, sometimes working in separate rooms."

The Forty-Year-Old Version, which Blank wrote, directed, and stars in, and which premieres on Netflix this month, is the semi-autobiographical tale of a fictional Radha Blank, a Black woman on the cusp of 40 trying to reclaim her sexuality and voice as a playwright in a quickly gentrifying New York. Blank herself grew up in Brooklyn, the child of struggling artists, and went on to enjoy some success in the world of Off-Broadway theater before taking TV writing gigs to pay the bills. (Her résumé includes episodes of *Empire* and *She's Gotta Have It*.)

Like her character, the real Blank created a hip-hop alter ego, RadhaMUSprime, in order to help her process the crises of art and identity that she experienced following the death of her mother in 2013. "The movie is like an origin tale to RadhaMUSprime, which I did mainly as a catharsis," Blank explains. "I lost my mom two months before I performed for the first time."

In making *The 40-Year-Old Version*, Blank was given an exceptional amount of autonomy for a first-time filmmaker. She says that was due in large part to Emmy-winning writer Lena Waithe, who served as a producer on the movie. Blank and Waithe had known each other casually from various Hollywood gatherings, but when Blank told Waithe about her passion project, Waithe was instantly hooked. Waithe knew that Blank was having trouble selling the movie—mostly because it was to be shot in black-and-white with a cast of unknown actors, including Blank in the lead—so Waithe offered to produce the film through her company, Hillman Grad Productions, allowing Blank the space to achieve her vision. "I trust her because I want to be trusted," Waithe says. "I want to treat my filmmakers at Hillman Grad the way white straight boys get treated, like, 'Go do what you want.' Radha deserves that."

As Blank was conceiving *The 40-Year-Old Version*, she says she was in the process of reevaluating her career and decided to look inward. "I just did not have it in me to be a character or play somebody else." The film draws inspiration from multi-hyphenate artists like Kathleen Collins and Carrie Mae Weems, the latter of whom has used mirrors in her own work as a means to soul-search. We see that image pop up in a crucial scene in which Blank removes her head wrap for the first time, revealing a short coif as she gazes in a mirror. "The mirror shows up a lot in homage to Weems and her series with a woman looking back at herself."

Blank gets emotional as she reflects on her mom, a painter, and her musician dad, who died almost exactly five years apart. (Her father passed away in 2018.) "For me to take on this role means that I'm stepping away a little bit from the identity of my family," she explains. "We were struggling like a badge of honor." But as Blank thought about that more, she considered how through her work she has helped realize her mother's dream: "I think I am becoming the person my mother envisioned me to be, because what she always wanted me to do was go further than she did." The strangeness of having *The 40-Year-Old Version* come out in the midst of what is actually two pandemics—Covid-19 and the systemic assault on Black lives—is not lost on Blank. "I've gone through different stages," she says. "At the beginning I was just like, 'I don't know if I'm living my purpose when there's so much need in the world around Black survival.'" But later she had another revelation. "It was like, 'No, this is my purpose: to tell stories and help make people feel better about whatever it is we're going through.'" ■

**"WE WERE
STRUGGLING
LIKE A BADGE
OF HONOR."**

Photograph by Quil Lemons

Fedora, Janessa Leoné. Earrings, Melody Ehsani. Rings (left), L'Enchanteur. Sculpture rings (right), Johnny Nelson. Clothing, Blank's own. See Where to Buy for shopping details. Makeup: Liz Olivier for Tower 28 Beauty. FASHION EDITOR: Shibon Kennedy





R I N G E B E N E F I T S

*Fall's whimsical textures and
beaded trims are the motivation you
need to get dressed up again*

Photographs by Emmanuel Sanchez-Monsalve

Top, skirt, and fringe skirt, Prada.
FASHION EDITOR: Miguel Enamorado







THIS PAGE: Coat and shoes, Dolce & Gabbana. OPPOSITE PAGE: Knit, dress, and bag, Bottega Veneta. BEAUTY BAZAAR La Prairie Skin Caviar Luxe Cream Sheer lifts and firms, but feels weightless on the skin (\$510).

THIS PAGE: Jacket, skirt, and belt, Giorgio Armani. Boots, Giuseppe Zanotti.
OPPOSITE PAGE: Dress and briefs, Dior. See Where to Buy for shopping details.
Model: Yasmin Wijnaldum; hair: Shin Arima for R+Co; makeup: Courtney Perkins
for Marc Jacobs Beauty; manicure: Gina Edwards for Chanel Le Vernis.





SARAH PAULSON

CONTINUED FROM PAGE 84

Paulson said. “The idea that the world worked in this very cut-and-dried way seemed like a way for me to manage my fear. Perfectionism is often a real consequence of being terrified.”

After working as a Broadway understudy, Paulson landed her first professional on-screen role as Maggie Conner, a teenager suspected of killing her mother, in the fifth season of the original *Law & Order*. The year was 1994. She had recently done a Horton Foote play with the Signature Theatre Company and hadn’t put much effort into applying to college, maybe because she wanted to get into the work of acting immediately, but maybe because she was afraid of the unknown and of straying too far from home. That’s how she found herself engaging in what has become a rite of passage for New York actors. “I didn’t know you could turn your head on camera. I moved like I had a neck brace on the whole time,” Paulson said. By the time she returned to the *Law & Order* universe in 2010, this time on the *Special Victims Unit* franchise, she had learned to move her head, and much more. In “Shadow,” she plays Anne Gillette, an heiress suspected of murdering her parents. She takes a wonderfully sociopathic turn as Gillette—demure and elegant and assured and oblivious in the way of the wealthy and entitled.

In the ensuing years, Paulson continued to grace screen and stage, but the kinds of opportunities she’s now enjoying eluded her. There is a very narrow and rigid career trajectory for most women who act. They are the ingenue, and then they aren’t. They are the sex object or the love interest, and then they age into onscreen motherhood, and then they age into dotage, and then they are 40 and their career ends. There are exceptions, but those are exceedingly rare. “I was very aware that the window was closing,” Paulson said. “I wasn’t sure I was going to be able to squeeze my body through it. But I kept trying.”

The tide began to turn, Paulson said, with the trifecta of *Game Change*, *12 Years a Slave*, and *American Horror Story*. For *12 Years a Slave*, directed by Steve McQueen, she made an audition tape that McQueen’s

daughter actually watched. She told her father that Paulson was the scariest person she’d ever seen, so he should probably cast her. And with that endorsement, McQueen did. As Mistress Epps, Paulson is chilling, embodying the ways in which white women were complicit in slavery, especially in the subjugation of enslaved Black women. As she prepared for the part, McQueen told Paulson, “If you judge her, this will not work. You cannot do it.” Paulson’s performance is magnetic and appalling, compelling and repulsive. You want to look away from the brutality of the performance, but you can’t. You shouldn’t.

Paulson welcomes the darkness of such roles. “It’s where the good stuff is,” she said. “I’m much more interested in where there isn’t nobility. Human beings so often are motivated by the ugliest part of themselves... the stuff we don’t want to admit to ourselves about what we’re hungry for.”

“What’s interesting about Sarah,” McQueen said, “is that there’s a fear, but that fear is overridden by her power. She gets better and better each take. When she’s really comfortable, it becomes extraordinary and different and unexpected.”

Paulson’s costar Lupita Nyong’o won an Oscar for Best Supporting Actress for her work in *12 Years a Slave*, which was her first movie. “I was terribly nervous and shy on set, though I think I hid it well,” Nyong’o said. “In walked Sarah, with a big, generous smile and warm spirit. I recall her coaxing me out of my shell by asking thoughtful questions and sharing freely of herself.” Nyong’o and Paulson developed a tight bond off set. “I feel so blessed that she continues to be just a phone call away,” Nyong’o said.

Ryan Murphy first worked with Paulson on *Nip/Tuck* in 2004. He later tried to work with her again on *Glee*, but she wasn’t available. Their creative stars finally aligned in 2011 with *American Horror Story*, and Paulson has become something of a muse for Murphy. I tend to disdain the notion of men and their muses. It seems like quite a lot of unpaid emotional labor for women. But in this instance, the relationship has been mutually beneficial and enriching. “She knows every light, every camera angle,” Murphy said. “She’s a savant about memorization. She knows everybody’s part. She makes other actors sit up straighter and bring their A game.”

The premise of *American Horror Story*

changes each season, which allows for a creatively dynamic environment for the cast. “The biggest gift I’ve ever been given in my working life has been what my being on *American Horror Story* has made permissible with my relationship with an audience,” said Paulson. “They don’t expect any particular thing with me. That’s afforded me a tremendous amount of freedom.”

Paulson’s frequent scene partner on *American Horror Story* has been Jessica Lange, whom she’d worked with onstage, in a 2005 production of *The Glass Menagerie*. Lange appreciates the energy Paulson brings to a performance. “She comes to it with a full range of emotions,” said Lange. “There’s nothing artificial. There’s no grandstanding. It’s always coming from a place of great honesty and emotion.”

Though much of her career has been spent in supporting roles, Paulson has a way of creating a center of gravity in each character. “Sarah is a ferocious actor,” Murphy said. “She attacks. She doesn’t sit back.”

“When I started out I was playing a lot of supporting parts, and I didn’t know if this was just going to be the story for me,” Paulson said. “I used to think of it like a building. You need a buttress.”

I asked Paulson if she ever thinks, “Fuck it, I’m going to chew the shit out of this scene.” She laughed. “Can you imagine? That would be such a great way to be. Why not? Nobody wants to celebrate themselves enough. You can say as many shitty, self-deprecating things about yourself and no one would say anything other than, ‘Oh, how charming.’” Indeed, Paulson is right. For women in particular, the vigorous performance of low self-esteem is de rigueur. Like many creative people, Paulson seems to balance self-effacement with the confidence of someone who is a master of her craft and is finally being recognized as such. McQueen is effusive on this point. “There are actors, and then there are artists,” he said. “She’s an artist.”

If there is something more to want from her work, Sarah Paulson is going to find it. “It’s the one place I don’t feel frightened in terms of my ability to go somewhere unpleasant,” she said. “I am unafraid to be ugly. I feel a certain sense of pride about being able to do that and without all the things that happen in every other aspect of my life when that comes up. But in this one area, I can actually say I feel capable of being fearless.” ■

WHERE TO BUY

Cover Valentino gown, \$19,000. 212-355-5811. **Internal** Marc Jacobs opera coat, \$5,800, dress, \$3,900, and gloves, \$970. marcjacobs.com. Pomellato High Jewelry Collection necklace, price upon request. 800-254-6020. **Welcome to the Issue** **Page 21** Bulgari Barocko High Jewelry necklace, price upon request. **Table of Contents** **Page 24** Prada shoe, price upon request. **The Buy** **Page 38** Le Vian Couture ring, \$155,850. **Masthead** **Page 40** Chanel High Jewelry ring, price upon request. **What to Buy** **Page 50** Prada shoe, price upon request. Fregoli bag, price upon request. **Grand Bazaar** **Page 51** Hermès scarf, price upon request. **The Jewels** **Page 53** Cartier [Sur]Naturel High Jewelry transformable necklace, price upon request. **Page 54** Winston Kaleidoscope necklace by Harry Winston, price upon request. **Page 55** Tiffany & Co. Schlumberger necklace, price upon request. **Fabulous at Every Age** **Page 58** Bode shirt. bodenewyork.com. Third Crown cuff. thirdcrown.com. Guess jeans. guess.com. Khaite jacket. khaite.com. Tod's boot. tods.com. Etro bucket bag. etro.com. Ulla Johnson turtleneck. ullajohnson.com. Omi Woods earrings. omiwoods.com. Iro pants. iroparis.com. Victoria Beckham belt. victoriabeckham.com. Brother Vellies bag. 718-389-3809. Paris Texas boot. fwd.com. **Page 59** A.P.C. sweater. apc-us.com. Giada necklace. 617-350-8868. Ksenia Schnaider jeans. kseniaschnaider.com. Kintu New York bag. kintunewyork.com. Buccellati bracelet. buccellati.com. Mia Becar bootie. miabecar.com. Another Tomorrow bow blouse. anothertomorrow.co. Herno coat. 212-226-1432. A.L.C. jacket. alcltd.com. Re/Done jeans. shopredone.com. Valentino Garavani earrings. 212-355-5811. Redemption shirt. redemption.com. Longchamp bag. longchamp.com. Salvatore Ferragamo bootie. ferragamo.com. **Page 60** Telfar jacket, \$1,727. Ambush ring. ambushdesign.com. Heron Preston jeans. heronpreston.com. Loro Piana bag. 212-980-7961. Free People cardigan. freepeople.com. Max Mara shoe. maxmara.com. Chanel purse. 800-550-0005. alexanderwang.t sweatshirt. alexanderwang.com. AG Jeans jeans. agjeans.com. White/Space Jewelry necklace.

whitespacejewelry.com. Lafayette 148 New York shirt. lafayette148ny.com. Acne Studios shoe. acnestudios.com. **The News** **Page 64** Louis Vuitton Artycapucines by Henry Taylor bag, price upon request. **Page 65** Audemars Piguet watch, \$23,100. **Horoscope** **Page 67** Van Cleef & Arpels bracelet, price upon request. **Sarah Paulson** **Page 79** Marc Jacobs cape, \$28,000, and dress, \$1,800. marcjacobs.com. **Page 81** Saint Laurent by Anthony Vaccarello cape, \$4,190. 212-980-2970. Erdem dress, \$3,360, and gloves, price upon request. **Pages 82-83** Dries Van Noten jacket, \$1,605, and collar, \$1,420. nordstrom.com. **Page 85** Valentino gown, \$19,000. 212-355-5811. **Tailor-Made** **Page 91** Gucci jacket, \$2,700; sweater, shirt, pants, and sunglasses, prices upon request; and bag, \$2,390. 212-826-2600. **Page 92** Telfar shirt, \$555. shop.telfar.net. Marc Jacobs jeans, \$350. marcjacobs.com. Saint Laurent by Anthony Vaccarello belt, \$495. 212-980-2970. **Page 93** Versace knitwear, \$1,550, and shirt, \$950. versace.com. Tod's pants, \$595. tods.com. Ana Khouri earrings, \$5,645 (for single), and \$11,290 (for pair). anakhouri.com. Saint Laurent by Anthony Vaccarello shoes, \$895. 212-980-2970. **Page 94** Hermès jacket, pants, and shoes, prices upon request, and sweater, \$1,475. hermes.com. Khiry hoops, \$225. khiry.com. **Page 95** Louis Vuitton cardigan, \$4,300, vest, \$2,680, and T-shirt, price upon request. 866-VUITTON. **Page 96** Max Mara top, \$895, and pants, \$1,040. maxmara.com. Khiry hoops, \$225. khiry.com. Sophie Buhai bracelet, \$1,700. sophiebuhai.com. **Page 97** Etro shirt, \$570, and skirt, \$1,140. Similar styles available at 646-329-6929. Mahnaz Collection Vintage Angela Cummings for Tiffany & Co., circa 1970 earrings, \$5,500. mahnazcollection.com. Saint Laurent by Anthony Vaccarello bag, \$2,800. 212-980-2970. **Page 98** Max Mara top, \$895. maxmara.com. Khiry hoops, \$225. khiry.com. **Page 99** Salvatore Ferragamo blazer, \$1,750, and pants, \$790. ferragamo.com. Etro shirt, \$550. etro.com. **Page 100** Balenciaga trench, \$2,650; turtleneck, \$925; leggings, \$575; earrings, \$625; and sandals, \$695. 212-328-1671. **Page 101** Miu Miu coat \$4,500, and dress, \$3,350.

miumiu.com. **Rashida Jones** **Page 103** Prada top, \$2,340, pants, \$2,750, and shoes, price upon request. prada.com. Jennifer Fisher earrings, \$295. 888-255-0640. Dior ring, \$340. 800-929-DIOR. **Pages 104-105** Gabriela Hearst sweater, \$1,690. 212-433-4499. **Super Natural** **Page 109** Pyer Moss T-shirt dress, \$400. pyermoss.com. **Page 110** Wales Bonner jacket, \$1,805, and pants, \$715. ssense.com. Wales Bonner top, \$150. adidas.com. Johnny Nelson ring, \$480. johnnynelson.nyc. **Page 111** Grégory Assad dress, \$1,770. 011-33-7-69-42-75-87. L'Enchanteur earrings, \$444. 646-389-1127. **Radha Blank** **Page 113** Janessa Leoné fedora, \$257. janessaleone.com. Melody Ehsani earrings, \$34. melodyehsani.com. L'Enchanteur rings, \$2,450-\$3,600. 646-389-1127. Johnny Nelson Sculpture rings, \$260 each. johnnynelson.nyc. **Fringe Benefits** **Page 115** Prada top, \$6,400, skirt, \$6,100, and fringe skirt, \$1,830. prada.com. **Page 116** Bottega Veneta knit, \$3,150, dress, \$23,000, and bag, \$3,200. bottegaveneta.com. **Page 117** Dolce & Gabbana coat, price upon request, and shoes, \$875. 877-70-DGUSA. **Page 118** Giorgio Armani jacket, \$3,900, skirt, \$2,195, and belt, \$1,895. armani.com. Giuseppe Zanotti boots, \$995. 305-868-0133. **Page 119** Dior dress and briefs, prices upon request. 800-929-DIOR. **BEAUTY** Alastin, alastin.com. Becca Cosmetics, beccacosmetics.com. Byredo, byredo.com. Clarins, clarinsusa.com. Clinique, clinique.com. Dr. Dennis Gross Skincare, drdennissgross.com. Dove, dove.com. EltaMD, eltamd.com. Estée Lauder, esteelauder.com. Fluide, fluide.us. Foreo, sephora.com. Gucci, gucci.com. Hicks, sallybeauty.com. La Prairie, laprairie.com. Laura Mercier, lauramercier.com. Loewe, perfumesloewe.com. L'Oréal Paris, loreal.com. M.A.C, maccosmetics.com. Makeup by Mario, makeupbymario.com. Maybelline New York, maybelline.com. Neutrogena, neutrogena.com. One/Size, onesizebeauty.com. Ouai, sephora.com. Peace Out, peaceoutskincare.com. Pear Nova, pearnova.com. Saie, saiehello.com. Starface, starface.world. StriVectin, strivectin.com. Tood, toodbeauty.com. Tower 28, tower28beauty.com. Versed, versedskin.com. ZitSticka, zitsticka.com. ■

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